MAXIMUM ROCKNROLL

NO. 103
DEC '91
$2.00

SYMPATHY FOR THE RECORD INDUSTRY

DIDJITS

apostates

phleg camp

HIPPY PORN

THE JESUS LIZARD

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TVTV$

DEVON'S VACATION

URGENT FURY

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

TURN IT AROUND.....the album,

thru Blacklist Mailorder
US-$6.25 ppd/Eur-$11 ppd
Can/Mex-$9 ppd/Asia-$13 ppd

hooley beeth relase

distributed by Revolver

CONTRIBUTORS---

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

.....IMPORTANT NOTE.....

Beginning this issue, MRR is 16 pages fatter. Hopefully, this will decrease the ad backlog in a hurry, as well make room for more interviews, columns and new features. We are going to try to keep the same cover price, and keep subs the same for US and Canada, but as you can see from the sub list on the next page, some overseas subs will increase.

"WHAT'S THE SCOOP?"... We want to broaden the scope of this section, and what better way is there than to have people getting "the scoop" from their own local "scenes". Must have access to a camera, tape recorder, and a typewriter or computer. Also must have the gall to ask sordid questions. For further details write: Mike Shit c/o MRR.

GIRLS & WOMEN, PISSED OFF?

(chicks, babes, fucktoys, sluts, stupid bitches, whores, holes, rape victims, hey baby what's the matter why don't you smile?)

Write MRR to rag about sexism in the scene or whatever makes you angry, sad, glad, excited or ready to kill about being a woman in this male-dominated world. Send letters, columns, whatever to MRR for a new separate section of the mag. (Got any ideas for a name? For now, just address it to: MRR Girl Stuff, PO Box 288, Berkeley CA 94701.)

***MRR RADIO** has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America). For more information on how to receive the program at your station, send in an inquiry on station letterhead, and we'll get the details to you.*

SHITWORKERS

ZINE

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MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KUNH Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM Tues 9PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5-7PM
A Slot Helmond, Holland call station

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--cuz of sales tax!!!
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21.00.

BACK ISSUES AVAILABLE:
Back issues #37-38, 42, 44-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-102 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Long Gone John, P: Krk Dominguez

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MICK KRASH
JONES VERY-Radio Waves-LP
GREY HOUSE-Revolution By Numbers-EP
THE EX-Bimhuis-EP
SO MUCH HATE-A Day At The Station-EP
V/A-Turn It Around-LP
NOMEANSNO-Oh, Canaduh-45
CHRIST ON A CRUTCH-Crime Pays When Pigs Die-LP
PEGBOY-Strong Reaction-LP
NOMEANSNO-0+2+1-LP
JUDGE-There Will Be Quiet-EP
NAR-EP
HELMET-Unsong-EP
VAGRANTS-live
GRIMPLE-live
pumkin loaf/bone marrow biopsies

TIM YOHANNAN
AUNT MARY-More Than Just An Ordinary...-EP
CHRIST ON A CRUTCH-Crime Pays...-LP
CRAMPS-Look Mom No Head-LP
CRINGER/HOLY ROLLERS-split EP
DIESEL QUEENS-O.S.H.-45/HALF LIFE-What's Right-LP
ENOLA GAY-Putting Denmark On The Map-EP
GO!-There Is No Man-EP/GOLPE JUSTO-EP
ILLEGITIMATE SONS OF JACKIE O-EP
JACK ACID-EP/LOKALMATADORE-LP
MUFFS-New Love-EP/GERMS-What God Means-45
NAKED AGGRESSION-They Can't Get Me Down-EP
NOMEANSNO-Oh, Canaduh-45/PEGBOY--LP
SEA MONKEYS-Nipsey...-EP/SON OF SAM-Fingers-EP
SPUD MONSTERS-Destroy Your Idols-EP
V/A-Fuck Straight Edge Vol 2-EP

CHRIS DODGE
GRAVE-Into The Grave-LP
URGE-Why Hide The Lie-LP
EYE HATE GOD-In The Name Of Suffering-LP
STAN RIDGEWAY-live
CONFUSE-Stupid Life-12"
REPULSION-EP
ENTOMBED-live
INSIGHT-Fade-LP
TIM DOG-Fuck Compton-12"
VOICE OF REASON-Parody To The Righteous-EP
DEMISE-Furnace Of Tension-EP
OPPOSITION PARTY-Brain Fucked-EP
PATARENI/BUKA-split CD
MELVINS-Your Choice Live-LP
NAPALM DEATH-Death By Manipulation-LP

MIKE LA VELLA
GAS HUFFER-Janitors Of Tomorrow-LP
TAR-Jackson-LP
NIRVANA-Never Mind-LP
GROTUS-Mother Of Pearl-45
FUGAZI-Steady Diet Of Nothing-LP
NATION OF ULYSSES-LP
SLUG-Breathe-45
HELMET-Unsung-EP
BIG CHIEF-Drive It Off-45
PUNCHING CONTEST-45
SOUNDGARDEN-Badmetalfinger-LP
NO FX-Fuck The PMRC-EP
TOILING MIDGETS-Golden Frog-45
Hate-#6-comic
Flipside-with Slug on the cover

KARIN GEMBUS
GITS-Spears And Magic Helmet-EP
CHRIST ON A CRUTCH-Crime Pays LP
WHEEL-EP
POP DEFECT-Road Burns-EP
CRINGER/HOLY ROLLERS-split EP
PEGBOY-Strong Reaction-LP
BEARDSLEY-Diamond-EP
DITCH WITCH-EP
JONES VERY-Radio Wave-LP
CRAYON-EP
GREYHOUSE-EP
OVERFLOW-LP
GOD BULLIES-Sympathy-EP
SLUG-EP
any books by Umberto Eco

MICHELLE HAUNOLD
CRINGER/HOLY ROLLERS-split EP
MUFFS-New Love-EP
GITS-Spears And Magic Helmet-EP
CHRIST ON A CRUTCH-Crime Pays-LP
PEGBOY-Strong Reaction-LP
V/A-Fuck Straight Edge Vol 2-EP
MEANIES-Inside-EP
HARD-ONS-Dull-12"
V/A-Where Are They Now-EP
CRAMPS-Eyeball In My Martini-12"
HALF LIFE-What's Right-LP
LA SECTA-Our Kicks-2x45
CHEATER SLICKS-Rum Drunk-45
DIESEL QUEENS-EP
HIGH ROLLERS-EP

WALTER GLASER
SMASHING PUMKINS-Lull-CD
TAR-Jackson-LP
HEAD OF DAVID-Soulspark-10"
BIGMEANCRAZYWEIGHT-Tijero-EP
Your Flesh-#23-zine
PUBLIC ENEMY-Apocalypse 91-2LP
HELMET-Unsung-EP
SOUNDGARDEN-Bad Motor Finger-LP
SOULSIDE-2EP
SHAFTMAN-LP
MELVINS-Your Choice Live-LP
HELIOS CREED-Lactating Purple-LP
BIG CHIEF-Drive It Off-45
HEAD OF DAVID-Seedstate-CD
NONOYESNO-Your Choice Live-LP

LALI DONOVAN
PEGBOY-Strong Reaction-LP
NIRVANA-Never Mind-LP
SNFU-Last Of The Great Big Suspenders-LP
NO MEANS NO-0+2=1-LP
NO MEANS NO-Oh, Canaduh-EP
NAKED AGGRESSION-They Can't Get Me Down-EP
BUZZCOCKS-Times Up-LP
SCREECHING WEASEL-My Brain Hurts-LP
NIRVANA-LIVE
JAWBREAKER-Live at Paradine
V/A-Where Are They Now?-EP
ENOLA GAY-Putting Denmark On The Map-EP
NUISANCE-LP
V/A-Very Small World-2LP
ARTICLES OF FAITH-Core-LP

BRUCE ROEHRS
NIRVANA-live
CHEATER SLICKS-Rum Drunk-45
L7-live
MEAN RED SPIDERS-Last Of The Teen Icons-EP
POGUES/STRUMMER-live
SABOTAGE-Search & Destroy
METALLICA-live
THEE HEADCOATS-Earl Of Suave-EP
GITS-Spear And Magic Helmet-EP
BIG CHIEF-Drive It Off-45
BASTARDS-Frank-45
MOTORHEAD-Dirty Love-12"
GEARJAMMER-Two Tons Of Chrome-45
DWARVES-Dairy Queen-45
JESUS LIZARD-live

JON VON
RICHIES-Spring Surprise-LP
CAPTAIN CRUNCH-Girl At The Zoo-EP
MUFFS-New Love-EP
PEGBOY-Strong Reaction-LP
BIG CHIEF-Drive It Off-45
GAS HUFFER-Janitors Of Tomorrow-LP
TAR-Solution 8-45
HIGH ROLLERS-Bye Bye Stiv-45
CRIME-SF's Doomed-LP
POOH STICKS-BBC-LP
JONES VERY-Radio Wave-LP
FREEZE/STRAW DOGS-split 45
COFFIN BREAK-Crawl-LP
HARD-ONS-Dull-12"
SEA MONKEYS-Theme-EP

924 GILMAN ST

NOVEMBER-DECEMBER

- **Fri Nov 15 - Fifteen, Trusty, Monsula, Treadmill, Horny Mormons**
- **Sat Nov 16 - Jawbreaker, Alien Beachhead**
- **Sun Nov 17 - Pegboy, Mr T Experience, Winona Ryders, Nuisance**
- **Fri Nov 22 - Engage, Pollution Circus, Paxton Quiggley, Insurgent, Nar**
- **Sat Nov 23 - TBA, Blatz, Jack Acid, Winona Ryders**
- **Fri Nov 29 - TBA, Heroin, Undertow**
- **Sat Nov 30 - Fungomungo, Bluchunks, Pauls God, Breakdown**
- **Fri Dec 6 - Citizen Fish, Pellets**
- **Sat Dec 7 - Victims Family, Plaid Retina**
- **Fri Dec 13 - Spitboy, Engage, Wendy O'Matix, Paxton Quiggley**
- **Sat Dec 14 - Assassins Of God, Bomb, Bob Evans, Motorpsycho**

You can still receive a piece of the stage or some sort of proof supporting the punk palace by sending 5 in money order made out to "cash", to: Keep Punk Alive/ PO Box 1058/ Berkeley, CA 94701

AN ALL-AGES MEMBERSHIP CLUB LOCATED IN BERKELEY
SHOW INFO: (510)525-9926
BOOKING: (510)524-8180

EPICENTER ZONE

an all-volunteer run store/community center

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Industrial/Grunge/Noise/Thrash

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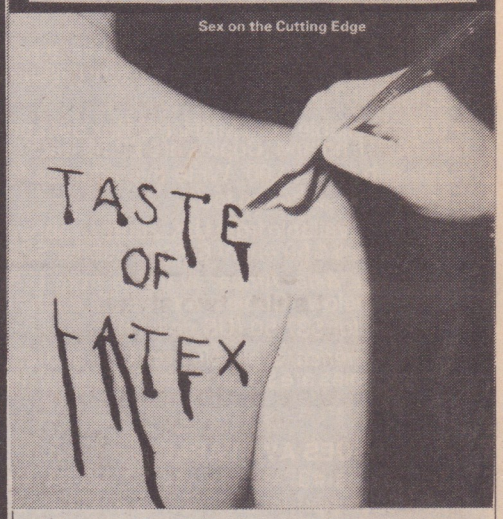
a *SEXZINE* with *BRAINS*



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BLACKLIST MAILORDER

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Artist	Title	size	Price	Country	LABEL
Animal Crackers	7 Inch Record	7"EP	2.35	USA	Thrashing
Animal Crackers/Whi	Split EP	7"EP	2.35	USA	Sound P
Blatz/Filth	Shit Split	LP,Cas	6.30	USA	Lookout
Born Against/Sucker	s/t	flexi	0.35	USA	Ebullition
Budellam	Tot Hi Cap	7"EP	3.30	Spain	Macaco
Chia Pet	Chia Pet	LP	5.55	USA	Johanns
Chloe	Chloe	7"	2.30	USA	Gawdawf
Crackerbash	Holiday	7"EP	2.30	USA	IMP
Cringer/Holy Rollers	Split 7"	7"EP	2.30	USA	Shred of
Crust	Crust	LP,Cas	6.60	USA	Trance S
Crust	Crust	CD	9.70	USA	Trance S
Days of Decision	Days of Decision	7"EP	3.25	USA	Sutra U
Do or Die	Crush and Feel It	LP	7.20	Holland	Konkurre
Double Think	The Scars of Our Existence	7"EP	2.30	Canada	Daybreal
Down By Law	Down By Law	LP	5.65	USA	Epitaph
Dustdevils	Electric & Chemical	LP	6.15	USA	Matador
Emotive Drive	The Power Inside	7"EP	3.60	Germany	Revelatio
Erwin & the 2 Days/E	Split LP	LP	7.20	Germany	LC
Fastbacks	... and His Orchestra	CD	9.75	USA	Popllama
Fix	Cold Days	LP	8.15	USA	Lost and
Flash Bastard	Flash Bastard	7"EP	2.60	USA	Stiff Pol
Four Walls Falling	Culture Shock	LP	6.30	USA	Jade Tre
Frohlix	Teujahatelitanjak	LP	4.00	Germany	Herbe Sc
Fugazi	Steady Diet of Nothing	LP	6.20	USA	Dischord
Fugazi	Steady Diet of Nothing	CD	8.15	USA	Dischord
Fury	Resurrection	7"EP	2.75	USA	THD
G-Anx	Masterpeace	7"	2.60	Sweden	Elderber
Gits	Spear & Magic Helmet	7"	2.60	USA	Empty
Gna Gna	Terrible Unexpected Brainst	LP	3.00	Switz.	Sick
Government Issue	No Way Out '82	LP	7.50	USA	Lost & Fo
Hoboken/ Surf Or Die	Hoboken/Surf or Die	LP	5.00	S. Africa	B. Rattle
Human Oddities	Henry	7"	1.30	USA	Gravel C
Inkwizycja	Na Wzasne Podobienstwo	LP	6.00	Poland	Nikt Nic
Israelvis	Heart to Heart Politics	LP	5.00	Norway	Tunes wi
Jack Acid	Come...We'll Move to a Quiet	7"EP	2.60	USA	Vandal C
Jobbernowl	Static Head	7"EP	2.95	USA	Re Core
Kaaos	Ristinnaulittu Kaaos	LP	7.50	Finland	
Killdozer	For Ladies Only	CD	9.80	USA	Touch &
Krupted Peasant Far	Split EP	7"EP	2.60	USA	Brain De
Last Option	Burning	LP	7.45	USA	In Your F
Lazy Cowgirls	There's A New Girl in Town	2 7"EP	4.25	USA	Sympath
Libresse	Krystuarkar	LP	3.00	Germany	Starving
Lonely Trojans	Three Guys, Six Songs	12"EP	4.55	USA	Limited
Loop	Wolf Flow	CD	9.75	UK	Reactor
Lyle	Lyle	LP	7.50	USA	Lost & Fo
Maewestmen	Maewestmen	LP	4.00	Finland	
Meatfly/Can't Decide	Entrapment/All Twisted	7"	2.35	UK	Sound P
Mind Rot	Endeavor	7"EP	2.60	USA	World W
Model Citizen	Feeding the Fat Man	LP	6.50	USA	MC Work
Moss Icon	Memorial	7"EP	1.85	USA	...ermin
Moss Icon/Silver Bea	Moss Icon/Silver Bearing	LP	5.30	USA	Hydraulic
Nar	Nar	7"EP	2.30	USA	Secret C
Nation of Ulysses	13 Point Program to Destroy	LP/Cas	6.15	USA	Dischord
No Means No	0 + 2 = 1	LP	6.30	Canada	Alternati
No Means No	0 +2 = 1	CD	8.80	Canada	Alternati
No Means No	Oh, Canada/New Age	7"	2.60	Canada	Allied
O'Neil, P.S.	Tommorow's Wating	LP	2.00	USA	Velvetone
One by One	Word On Fire	7"EP	2.40	UK	Flat Earth
Pegboy	Strong Reaction	LP,Cas	6.80	USA	1/4 Stic
Pegboy	Strong Reaction	CD	9.70	USA	1/4 Stic
Pigface	Welcome to Mexico...Asshole	Cass.	6.80	USA	Invisible
Pigface	Welcome to Mexico...Asshole	CD	9.70	USA	Invisible
Porcelain Boys	Relive	7"	2.75	USA	THD
Potato	Erre Que Erre	LP	7.80	Spain	Ohuka
RAFF	1985- Raff (Votez)	LP	4.00	France	Ripost
Rake	Rake	7"	2.60	USA	VHF 200
Rapeman	Two Nuns and a Pack Mule	CD	9.70	USA	Touch &
Resist	The Solution...Revolution!	LP	5.20	USA	Resist
Rhythm Collision	Pressure	LP/Cas	6.65	USA	Dr. Strar
Rijeka	Paris-Texas	LP	4.00	Yugoslavia	Skuc-Fo
Rorschach	Remain Sedate	LP	4.40	USA	Vermifor
Rumblepuppy	Rumblepuppy	2x7"	4.90	USA	WGNS
Santoro	II	LP	3.00	Holland	ANS
Scratch Acid	Greatest Gift	Cass.	6.80	USA	Touch &
Scratch Acid	Greatest Gift	CD	9.70	USA	Touch &
Seaweed	Seaweed	CD	9.75	USA	Tupelo R
Seven Sioux	Seven Sioux	7" EP	3.60	Germany	Your Cho
Shiva	Starlings	7"	1.95	USA	Johanns
Shudder To Think	Funeral At The Movies	LP/Cas	4.90	USA	Dischord
Sekera	Nowa Aleksandria	LP	2.00	Poland	Tampres
Sleepy Lagoon DC	Soundless & Deepening	7"	3.00	Germany	Goar
Sludgeworth	What's This?	LP	5.55	USA	Johanns
Sludgeworth	What's This?	CD	9.75	USA	Johanns
Spiegal, Russ	Waking Life	LP	2.00	Germany	Empty
Supercharger	Supercharger	LP	5.20	USA	Radio X
Surf Or Die/Eitloppo	split LP	LP	4.00	S. Africa	Power N
Survivors	Worse Than Perfect	12"EP	4.00	Aus.	Grown U
These Borwicks	Mother of Destruction	LP	10.30	Germany	Snoop
Toshiyuli Hiraoka w/	Personal Progress	7"	2.90	USA	Deco
Tsunami	Headringer	7"EP	2.30	USA	Simple M
Twenty Three More K	Split LP	LP	5.20	USA	Very Sm
Two Thousand Dirty	Squat The Lot	LP	7.00	Int'l	none
V/A	Can You Break Through	LP	6.90	USA	Skene
V/A	Civilisationers Bakgard	7"EP	4.20	Sweden	Elderber
V/A	Giu' Le Mani	LP	5.00	Italy	Blu Bus
V/A	Hardcore	CD	10.05	Int'l	Weasel
V/A	Kakumei.2	LP	10.60	Int'l.	MCR USA
V/A	La Nouvelle Frontiere	LP	3.00	Int'l.	Panx
V/A	Live & Kicking #3	Cass.	5.85	Int'l.	Kommot
V/A	New York Eye & Ear Control	LP	8.15	USA	Matador
V/A	Return of Yugoslavia	LP	5.00	Yugo.	Sacro Eg
V/A	Sign Language	7"Box	7.80	Int'l.	Allied
V/A	Thank You Charles	LP	8.00	Aus.	Waterfro
V/A	There is Nothing I Like To Se	LP	4.00	Int'l	Slow
V/A	Turn It Around (the album)	LP	5.20	USA	?
V/A	Victims of the Mixing Desk	LP	8.00	Switzerla	Vision
Warlock Pinchers	Circusized Peanuts	LP, cas	5.55	USA	Boner
Wretched	Libero Di Vivere/Libero De M	LP	7.20	Italy	Blue Bus

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Artist	Title	size	Price	Weight	Country
Amnesia	#2	print	2.40	3 oz.	USA
Film Threat	Video Guide #3	print	2.85	8 oz.	USA
Forced Exposure	#17	print	3.10	8 oz.	USA
Frighten the Horses	#6	print	2.90	6 oz.	USA
La Herencia De Los Muns	#10 Monster Cover	print/7"	2.00	7 oz.	Spain
Logomotive	#1	print	3.15	4 oz.	USA
Lookout	current issue	print	1.75	2 oz	USA
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Letters

Maximum Rock'n'roll—

Disclaimer: This letter is but a collection of thoughts. I'm still trying to sort it all out. Life can be like that.

Punk rock is dull. No shit. Issue 100 of MRR proves that point. There is nothing radical, urgent, exciting or challenging about punk rock. It just floats along without any direction or ideology or ethic. Buy, sell, play, slam, stage dive, buy, sell, play, slam, stage dive... Nothing is happening. Go to shows and I look out on the audience and I see bodies with no brains, I see typical American teenagers with bulging muscles beating on each other, I see women in scanty black clothes parading their bodies for attention and holding their boyfriend's coats, I see bands made up of egotistical money hungry vultures... and they are all into punk rock. They are attracted to punk rock. Punk rock was supposed to be threatening to these people. It isn't. The same fucking people that go to see Guns' and Roses go to see punk shows, the same fucking people...

Things could change. There is one simple thing that could completely change the face of punk rock. Not just change it but destroy it. *MaximumRock'n'roll* should stop. No more issues. Just stop.

No Answers will go under, By-Product will go under, Ebullition Records will go under along with every other punk rock 'zine, record label, band... everything stops. No more monthly advertisements. No more tour schedules. No more scene reports. No more record reviews. Nothing. It all stops. Distributors won't know what is coming out. Stores won't know what to buy. No one will know what punk rock is. Certainly, other 'zines might attempt to take over, but it is doubtful that it could be done. *Flipside* sure as hell isn't going to do it. *No Answers* isn't going to do it. *Profane Existence* isn't going to do it. Maybe *Spin* and a bunch of other shitty corporate magazines might take up some of the slack, but it wouldn't work. No 'zine could fill *MRR's* shoes. *MRR* holds the fucking scene together. *MRR is* the heart beat. It is the industry trade magazine, the engine of boredom. Kill punk rock once and for all—rip out it's heart. STOP DOING *MAXIMUM ROCK'N'ROLL.*

Everything would have to be built from the ground up. A revolution of the revolution. A whole generation of kids are coming into a world where punk rock is already defined and regimented. No one should ever live under the domination of the dead. Punk died some time ago, and now it's ugly rotting corpse is hanging on, dictating everything to a whole new crop of youth. Rip it down. Let these new kids create their own thing free from this stinking shit called punk rock. No joke. If you truly care about punk rock then stop doing *Maximum Rock'n'roll.* Just let go of it. Let the dead die and the living live.

I'm not happy about these words I've written. I don't want to believe in them. But fuck, is punk rock really anything more than a dead corpse? sometimes I feel alive with energy, sometimes I feel dead.

Burned on disgust, and confused by a growing boredom..

Kent McClard/ Box 680 Goleta, CA 93116

PS To be honest, I'm only half serious. I like punk rock, but damn it can be fucking boring sometimes. Sometimes it just bores the hell out of me. Everything has become so formatted, so ritualized. Stagnant. I think everyone involved needs to evaluate how they contribute to that boredom, and ultimately I think we all need to evaluate the ways in which we turn punk rock into a commodity to be bought and sold, worn and discarded. Is MRR anything more than a notice of new products for sale? Do labels exist to sell records or to get ideas and feelings and artistic achievements across? If punk rock is to be threatening—if it is to serve as an alternative to the mainstream music industry and the mindless brain-numbing entertainment of television—then it must constantly challenge business of selling music. If *MRR is* no more than an avenue for small businesses to sell records then I think *MRR* should hang it up. Punk came existence to challenge the established music scene, and to destroy boredom of the rock scene. Punk rock is now the establishment. *MRR* is part of that establishment. And that establishment must be destroyed again and again and again. Either we find new and innovative ways to keep rock fresh, meaningful, challenging, and insightful or we should just wipe it away and hope that something completely new comes along. I'm not sure if either will happen, but certainly something needs to happen. Perfection is certainly a long way off.

Dear MRR,

While Jeff of Holbrook, Mass. wrote an intelligent and generally well thought out letter in issue 101, one particular sentence stuck in my craw a bit and that was the one in which he states that the US has the longest running governmental system. Now Jeff stated "I think", so he obviously wasn't sure; so I've got nothing against him at all, but what lies behind this statement is the lazy arrogance of many of the citizens of the United States. I've found through living in the US (Not so far from Jeff, actually) and in London, where we see lots of Americans (usually the old rich sort who wear Burberry's raincoats in order to "fit in" ha, ha); and I've come across the attitude that the US somehow has the monopoly on "freedoms", is "God's promised land", and generally is at the forefront of virtually everything except electronics (those pesky Japanese!). An example of this is when an old friend of mine (American) told me how in the US someone is innocent until proven guilty while in England the opposite was true! Well, despite a few well-publicized cases of injustice, the British system is the same as the American system in its most basic form.

So, why are Americans often so ignorant about other countries? I guess its partly through the absurd rituals which Americans go through at school - pledge of alliegance, saluting the flag etc. - which instills from a young age the idea that it's a privilege to live in the US; not to mention presidential broadcasts which gives the impression that he, whoever he may be at the time, is talking to (at?) the entire world. Also, it doesn't help that goofy-ass movies, like "King Ralph", from Hollywood paint foreigners in absurd cliches. "Yep, England really does consist solely of upper-class twits, their butlers, and punks with 1 1/2 foot mohicans." (That was sarcasm for all you nazi/ racist fuckwits).

Perhaps I'm saying this to the wrong people - punks tend to be more aware of their government/ countries' failings, and certainly British people are well known for expecting everyone to speak English. Anyone whose been to the Spanish coast would laugh at the amount of British pubs and places serving fish and chips just to serve the needs of the ignorant Brits abroad.

What I'm basically trying to say is that people should look beyond their borders more. Learn about other countries and balance the pros and cons of your own. Don't take cliches you see in movies literally, and travel if you get the chance. Try not to make assumptions about other countries or even your own country. I realize it sounds flaky, but I'd like to be considered a citizen of the world. And as such I'd love to return to the US, on occasion, as it's a fantastic place in many ways as is Britain and most other places in their own way. Since I would like to visit the US again I'd prefer not to write my name and address as I'm sure there will be at least one poor sap in the CIA whose job is to flick through the "Alternative media" and start files upon any "subversives" or prevent them from entering the country! So, I'll just sign myself SDX Pants, The Whole World.

PS: Would it be possible in the zine section to put the post-paid price for the country of origin if it's a foreign zine? I would prefer to buy zines from Britain as it's too expensive to get them sent from abroad; but by displaying the US cost, it makes it impossible to guess what the British price may be.

MRR,

And so it appears that once again George "John Wayne" Bush, Colin "Uncle Tom" Powell, and the rest of the gang are on their way back to Iraq to courageously stand up to Saddam Hussein, that crazy A-rab dictator.

Hussein has been portrayed as "insane" by George Bush and the media. We as Americans have a tendency to accept media-generated images (stereotypes) at face value. That is, rather than intelligently analyze a leader, public figure, or whatever, we take the easy way out: we believe everything we read and hear. All I ever hear from supposedly-enlightened punk rock types is "The government sucks and all, but Hussein's nuts and he could be the next Hitler and blah blah..."

So I am asking the average MRR reader: why do you think Hussein is crazy?

Is it because he is (allegedly) making nuclear weapons? Many other countries that are not exactly U.S. allies have nuclear weapons.

Maybe you believe that because he invaded a neighboring country, he qualifies as insane. Many other nations are guilty of the same thing, yet we did not start a war over it.

Or have you studied his behavior and come to the conclusion that he is insane? Or are you perhaps his personal psychiatrist?

Sadly, I suspect most of us (no matter how punk rock we claim we are) just let Mr. Bush pound this and many other pieces of war propaganda into our heads.

I strongly recommend that everyone re-evaluate our opinions as to why our government affixes such labels to our "enemies". I suggest that this is done to provide an excuse to "go over there and kick some butt!"

Sincerely, P.J.

P.S. About a year ago MRR printed a letter describing how to get a copy of one's FBI file (or to find out if they have one) under the Freedom of Information Act. The guy said you have to mail in your fingerprints (???) along with a $5 money order. This is completely wrong. Follow these five easy steps:

1. Type a letter to: Director of FBI, 10 Pennsylvania Ave., Washington, DC 20036.
2. Request a copy of your FBI file.
3. Include: Birth date/ Place of Birth/ Social Security #/ Full name.
4. Have it notarized by a public notary (check the yellow pages).
5. Mail the motherfucker

I sure as hell do not recommend anyone voluntarily sending their fingerprints to the FBI. By the way, I got this info from the FBI itself, so it's legit.

P.P.S. Read these books: *Revolutionary Suicide* by Huey P. Newton; *Seize the Time* by Bobby Seale; *The Age of Manipulation* by Wilson Brian Key, PhD. All these books are beau-

tiful, and the last one is great if you want to avoid being propagandized by the media. Did you know that the Defense Department released completely fictional stories about Libya for two months while the U.S. bombed them (detailed in Key's book)? Reagan rationalized this by saying it was to confuse Khaddafi. I think we all know who it was meant to confuse. If this was done then, think about what kind of bullshit we were fed during the Desert Storm fiasco.

Dear P.J.,

(Although I'd agree that we definitely need to question what stereotypes we are fed thru the media; automaically taking the complete opposite (dogmatically left) opinion in the case of evaluating Saddam Hussein's sanity, is a dangerous stereotype in itself. Of course he's crazy! To be a military leader taking over countries, propagating blind patriotism, and engaging in crushing any movement by the people to free themselves from underneath his dictorial rule is reason enough to question his sanity. Obviously, this is why George Bush and any other "leader" should be questioned as well. So, yes, reevaluate why the right(America) affixiates these labels to "our" enemies, but also reevaluate why the left is saying that Hussein's someone that needs to be protected, rather than the people who are struggling to gain autonomy under his control.)-Suzanne

MRR,

A letter from 'Slug' in response to 'Ann Archist' commented that some zine publishers require a claim of 18 & over status.

I agree with Ann, these publishers are gutless and cowardly and deserve diminished respect. Now, of course, this is the stock answer from many punks, but I can say I often risk breaking the law, and do so in public (I give media releases to the police) simply because principles have no value unless you are willing to risk a great deal of money, time and comfort. (not being in prison) for your beliefs. There is no such thing as convenient principle. You either do it or you bullshit about it.

In the last ten years, I've gone to jail for opening one of our stores on Sunday (told cops in advance to charge me,) sold the 2 Live Crew tape to get charged (was, and convicted), and a currently selling High Times/marijuana grow books even though these are illegal and net a maximum $100,000 fine and/or 6 months in jail in Canada (the police will charge us this month when we have a public autograph party with High Times editor Steve Hage signing hundreds of the current issue). We bought a big ad out in the daily paper and gave the police a media release.

I picketed 4 hours every Monday in front of our local military barracks from November 27 to late February to protest Canadian government participation in the Desert Slaughter, and Canadian winters are cold. When city garbagemen went on strike 4 years ago,(I hate unions and strikes) I rented a 20 foot cube truck, got 3 or 4 friends and we went and picked up to 4 bags of garbage from old folks for free (and anybody else who needed to get rid of rotting waste) until we filled the truck (2,500 pounds of garbage a day) for 24 days and took it to a private landfill site 25 miles away each day. Cost me $2,000 for the month.I teach my two kids (10,ll) at home cuz the anti-sex, anti-drug, conformity prisons called public schools are an evil menace.I deliver anti-election literature encouraging folks to burn their ballots as all government is evil and must be condemned. I make buttons that say the same and sell 'em for cost. Lawn signs too, that say "Say N0 to the government, Burn Your Ballot'. Available at $2 cost. Am I rich? No, I'm a 33-year old high school drop-out with 2 kids, 11 employees (I call 'em my friends I work with, but I'm their employer too), 3 little book shops and I'm always in debt up to my ass. I represent myself in court or if a lawyer wants to volunteer for free, like in my constitutional challenges (2 Live Crew, marijuana book prohibitions) I never seek out free help or donations. In the last week, over 10 letters to the daily paper alone condemning me as an anarchist; (true), publicity seeker; (absolutely true), and others. Most of your readers should bear in mind that if they're not prepared to go to court and tell 'em to fuck off (in your own way), and get slapped with a $500 - $1,000 fine or a couple of weeks in jail then your principles are just shit posing as righteous living. Offenses like obscenity, distribution of harmful matter to minors, incitement to riot, etc. usually net small fines and/or jail terms for first offenders. Hell, you should be proud of a prison record earned honorably for the principle of a free society. I mean, what else are you doing that's as important as standing up and declaring yourself a free man/woman? And you will have a good time, and feel genuinely proud of your values in a real tangible way.

If anyone out there wants to talk or write I will try to answer any letters that request help in "effective civil disobedience"-within your financial means and philosophic goals. I am an anarchist so I cannot offer help in ways that promote government in any way, or in methods that pose harm to individuals who are not directly responsible for the abuse of power. But then I consider most parents liars; teachers as jailers and lobotomists; the whole judicial and legal establishment, as organized crime; police as thugs; doctors and the medical establishment as disease peddlers; big unions and big business as thug collaborationists (with government); and so I consider many powerful individuals and institutions as enemies of individual freedom that must be dealt, with aggressively. Waiting for a 'convenient;' time to show your true colours is cowardly and unworthy of a conscious individual.

As a coda, I saw CONSOLIDATED perform in Toronto, and the 'anti-prejudice band' from S.F. rationalized to me (I spoke with them at length about this) how they could play at a venue (Opera House) where the under l9's had to sit(no dancing allowed!) in a smoky third floor balcony far from the stage (a full 30% of the audience). Clearly another insidious example of the alcohol-dominant lifestyle of the establishment determining our legal rights. Governments says you have to be 19 to 'legally' consume poison, so immediately, if you're under 19 in Ontario, you're a nigger and you go right to the top of the auditorium. And CONSOLIDATED has played many venues that clearly discriminate against young people. So I grabbed the mike, and told 'em, "Hey, you guys are hypocrites!" Hope I'm on the album.

Anybody want more info, clippings, tactics, techniques; I've been in rebellion for about 18 years in Canada's most conservative city, so I can lend a hand. Call me. From what I can tell, alot of MRR writers talk a lot of revolution, but they haven't done anything. Mind-body dichotomy, I call it. Write. If we get along, I'll send out some of my radio shows. I'm proudest of my Atheist Easter weekend Special (religious crimes throughout history and anti-Christian music for 2 hours on Good Friday!) or the Radio Desert Storm special (the best radio show ever done, or close to it.).
Marc Emery, 483 Ontario, London, Ontario, Canada, N5W 3X3. (519)-660-6174

Dear MRR + readers,

In the past year or so I have seen a very large increase in this so called "Politically Correct" movement linked with the likes of MRR + ABC No RIO (since they share common beliefs) and I disagree with a lot of what these peple have to say. I see a lot of hypocrites, oh but you people would never tolerate it since you're so self - righteous. What ever happened to having a right to your own opinion? First of all, I see a lot of these people mocking straight Edge and getting wasted. I go down to ABC No Rio, and see all these politically correct punks with 40-oz's and smoking weed! How can you talk all this Multinational Corporation Exploitation stuff when you drink your beer? Look at all the exploitation these beer companies do. Oh, but when I question you, you turn the whole story around to be like "My body, my choice." You pump your money into corporations that kill people, pollute the earth, do animal testing, make sexist ads, ruin families, drunk driving, alcoholism, and responsible for child abuse, rape, and murder because people were under the influence, etc. What bullshit! How can you be all politically correct without being straight? It doesn't make sense!

Next, I'd also like to say how fuckin' sick and tired of hearing how we should legalize drugs. What bullshit! If our government got hold of $5 billion dollars from taxes (from drugs), they wouldn't spend any of it on the above mentioned, they'd build 100 more tanks, and planes, and give themselves a pay raise. Don't you remember this is a capitalist society? (Not that I'm a communist, but that's what you people keep mouthing off about) Also, you talk about how gangs would end and dealers would be out of business, etc. Do you really think these people are gonna go out and get 9to5 jobs? Bullshit! They'll just find another way to make money, they'll rob banks instead. So, you people can keep dreaming!

Next, censorship. If our local Sam Goody banned a 2 Live Crew record, you'd bitch, complain, and moan on how un-American it is (I thought you hated America?), and how unconstitutional it is, etc. Oh, but when Blacklist Banned a Point Bland 7", you change everything around and tell a different story so you sound like the good guys. I agree with that Point Blank song. If people are poor, and they know it, then why do they have 20 kids? Birth control is available, there's no excuse. Maybe if these people weren't baby factories, they can work instead of collecting welfare.

Next, I'm so fuckin sick and tired of all these AIDS rights people. The only thing I have to say is that if maybe for once you fuckin people took some responsibility and stopped having sleazy one night stands, and stopped shooting drugs with dirty needles, then maybe it wouldn't be such a problem.. But you people never give a fuckin damn about anyone but yourselves and you're too blinded by your own desires that you would never consider a thing I said above. The only thing you want is the government to give, give, give, while you take, take, take, and you'd never meet us half way. You sleazy and gluttonous bastards, with the way you live your sleazy lives, you deserve to have AIDS, It's *your* fault! So don't come to me for sympathy! An no, this is not a homophobic thing either! I am not prejudice against homosexual as people, but I despise they act of homosexuality! Just the same way I hate cigarette smoking, but not the smoker. I am not homophobic!

And of course, how can I not bring up what seems to be one of the main topics, abortion. I just can't see how you can consider yourself anti-racist but support abortion at the

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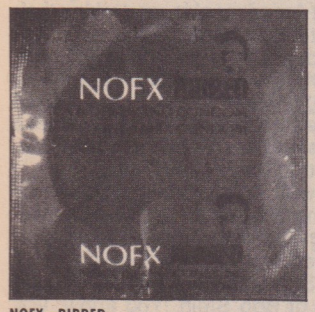

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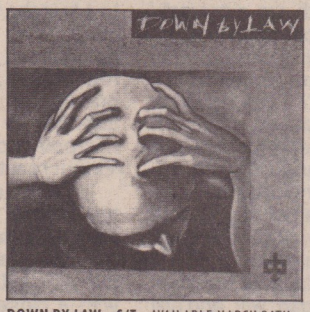

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Letters

same time. You people are racist to the unborn child and you consider it inferior which makes you sound like a supremace! Also, you want to talk liberation? If woman are so libarated, there wouldn't be a need for abortion, but you people know that but wouldn't admit it, you'll just prance around going "Our choice" and let the way things are be, it's a cop out, cause you know that moman aren't fully libarated (and might never be) so instead of going all the way you just use abortion as an alternative, it's such a cop out, I don't see how you woman can let yourselve's be used as a piece of meat and let yourselve's be fuck by your boyfriends and then lay's out $300 to kill your mistake, that doesnt sound like libaration to me! it sounds more degrading if anything! People, don't let MRR fill you head with lies, this letter *better* be printed and it *better* not be censored, if you disagree or is offended in any way, too bad. If you agree then I'd like to hear from you,
Tim Brick/ 1539 Nepperhan Ave/ Yonkers, NY 10703-1016

Note from the typist : As soon as I saw your warning not to censor this letter, I went back and put in all the original spelling and grammatical errors that I had kindly edited out. So, gentle reader; be assured that this letter is just as he wrote it.

Dear Maximum Rock n' Roll,

I'm writing to highlight a very serious matter, which should be of utmost importance, for all punks and like-minded people in general who are fighting for a better world for all. That is the re-emergence of fascism across the continent of Europe, and for the people reading this who come from my locality and beyond - the emergence of the fascist British National Party in Scotland and in particular the Glasgow area. As ironic as this may seem this is a call to arms of all like-minded anti-fascists everywhere, who believe that anti-fascism goes beyond "the empty expressions of sympathy for the victims of racist and fascist attacks."

The BNP in Glasgow have been one of the most active "political parties" over the last 18 months, this is not a claim in order to maximize the efficiency of the fascists' propaganda machine, but a hard fact at the way the BNP have systematically set out to spread their perverted ideas of race separation, repatriatian, violence, and hatred into out housing estates and streets poisoning our young people's minds with their foul fucking garbage. The leadership of the BNP, John Tyndall and Richard Edmunds, have cited Scotland as the BNP's "most potential growth area" and this has been backed practically from the ground by the London leadership. BNP stickers have sprang up everywhere, not just in the city center; but in our housing estates too, as has graffiti and posters. The fascists intend to breed an atmosphere of unease to drive left-wing activists off the streets by fear and violence. They recognize that in a political climate of recession, it's easier to blame social problems on immigrants and other scapegoats rather than the oppression forced on us by the state. This is not a new scenario and one that the majority of MRR readers will be familiar with, the point is this: the fascists are active and what are we going to do about it?

The "left-wing" in Scotland are by and large seen as a "soft" touch by the fascists and a joke by large sections of working class youth. There is truth in this, believe it or not. In February 1990 a gang of 15 BNP fascists attacked a public meeting of over 60 Socialist Worker's Party members and hospitalized one of their number whilst the rest of these so-called "revolutionaries" looked on before scurrying into the meeting to phone the cops. Predictably, the cops responded like a snail on stilts, and by the time out gallant protectors arrived one SWP member had been stabbed and another beaten senseless. It was only because of the unfamiliarity with the area that they were in, that made the fascists run into the arms of the law where 4 of their number were arrested. Even though this was the case this was still a victory for the fascists.

Most working class youth are extremely skeptical of the left. It is not uncommon on anti-Poll Tax marches to hear working class people refer to them as a "bunch of trendy middle class tossers" or "student bastards". They have no base in the working class and it shows...shamelessly. Militant anti-fascists are described by the left as "squaddists" who believe in "gang warfare", which includes any and all working class youth who've got any fight in them and want these fascist fuck-faces sliced down the gutter where they belong.

Anti-Fascist Action in Glasgow believes we can make a difference. We can, will, and are taking on the BNP by the only language they understand - by boots, fists, iron bars and whatever else it takes to show these clowns that we are not fucking around and will not tolerate attacks on people because of their race, sexual preference, sex or political beliefs. We must prepare to tackle the fascism of the BNP by ideological and physical means. The working class should naturally embrace socialism not fascism. We must be prepared to smash the myth that there are no-go areas for anti-fascists, challenge their propaganda and be prepared to fight them in the streets as an active, cohesive fighting force that will win. This is not a grandiose act of bravado or machoism on our behalf - Anti-Fascist Action encompasses all who believe it takes more than mealy-mouthed, liberal campaigns to beat fascism. People needn't be hardened streetfighters to join AFA, we need everyone to work in a variety of tasks in a practical and political way. It is no longer enough paying lip-service to anti-fascism, you either believe that fascism has to be smashed or you're quite happy with the conditions that the fascists are trying to impose on all of us. It's a bad day that a drug-orientated "alternative" lifestyle/ playing in a band scenario is enough to counter the obscene bilge of the fascists. This is not intended to be a statement which alienates. We need everyone on this one, as the old anarchist cliche goes - "If not you? Who? If not now? When?" It's in our interests that the "now" really begins NOW.

If you seriously want to beat the BNP then it's important we're well organized and cohesive as an organization to do so. I implore all serious anti-fascists to get in touch with us at the address below in order to beat these bastards, and if any anti-fascists in Scotland want to form AFA branches outside of Glasgow area then we'll give out total support on anything we can. If you believe that it's time we started kicking back hard then join Anti-Fascist Action. Contact: AFA/ PO Box 266/ Glasgow/ Scotland G1 5RX. Frank Hughes for Glasgow AFA

Dear Maxi-fuckin-mum:

So ISH 100 comes to my door like some self-analytical stud, digs it beefy fingers into my frontal lobes and pulls my head down to its bulging button-fly. Well, I swallowed MRR's wad of introspection, and felt sorta sick and sorta mad. And wouldn't y'know it, ABC's own Peter Jennings helped me work out my feelings; winds up I'm glad MRR fucked my mind.

MRR is, bottomline, alternative media. And sometimes its role is blown way out of proportion, and sometimes it's denied the credit it deserves—but the zine is undeniably important. Okay, here's the evidence. Did any of you fucks catch ABC's "Town Meeting" at the end of August? Ringmaster Peter Jennings hosted a surreal techno-circus. While Yeltsin and Gorbachev sat in Moscow, ordinary American folks launched questions at them via satellite. Shit, what a spectacle. Here were two men who kicked the fuckin' world in the ass talking LIVE to a buncha idiot Americanskis, and taking their cues from Pete Jennings. This isn't just rididculous, I thought to myself, it's totally surreal. I mean, GOD, the whole thing was a media creation, a virtual New World Order pieced together by satellites in space and Japanese microelectronics and the American Media, Inc. Virtual reality fed to us as "The Truth".

But wait...wait. Things finally slipped from the bizarre to the absolutely grotesque. See, Pete was taking questions from cities all over the U.S., and at one point he called on a question in L.A. Suddenly my TV screen is filled with a close-up of Bob Stein. You know, you know—the actor who played that nerdy teacher in "Ferris Bueller's Day Off", the guy who keeps droning "Bueller...Bueller" while taking attendance, till someone tells him Ferris is sick. Well, Bob Stein out-of-character is identical to Bob Stein in-character: he's nerdy, he wears little glasses, he talks in a nasal monotone. So suddenly, the media-engineered neighborhood EXPLODES. ABC's TV-town turns out to be inhabited not only by virtual Americans with their "People" magazine mentalities, or by the two leaders of the former Communist World with their chummy bonhomie, but also by movie characters. I was freaked, reality suddenly blurred. Ferris Bueller's teacher talking to Mikhail Gorbachev?! Is it live or is it Hollywood? And what's the difference?!

And there it is. The media showed us its dick, and it turned out to be limp and powdered and tied 'round with pink ribbons. Shit, the mainstream media feeds us product, and image of ourselves and the world that's prepackaged, non-toxic, and guaranteed fresh. We're fed on a diet high in spectacle, low in substance. So it occurs to me, damn—ABC's "Town Meeting" takes place in a ghost town, a smoke-and-mirrors America that has no objective reality, a place where no one really lives.

SO WHAT? So, thank God MRR has enough integrity, or whatever to think about itself, to reflect on what it does and what it can do better. at least it fuckin' worries about stuff that the mainstream media couldn't care less about. Stuff the mainstream doesn't even know how to worry about. Anyway, this is how I justified the headache I got from reading #100.

Suggestion: How about a column devoted to stuff like media criticism and analysis? Afterall, you can only fight bullshit when you've identified it as bullshit. It could appear occasionally next to Jerod's column. And it couldn't be any worse than a —yawn— review of "Thelma and Louise." Love,
Bile Brown/ 21 Caldwell Ave., Apt. #3/ Somerville, MA 02143

Dear MRR and Katy:

Hi Katy—I enjoyed your article "Feeling Fresh and Feminine" from MRR #101. I've undergone the same pressure from boyfriends, parents, etc., who somehow feel that without the right products I'm not meeting the Feminine Ideal. I would like to add a few thoughts of my own to this topic:

Yes, the constant onslaught of products women are exposed to each day can be at the least annoying and at the worst destructive to

the psyche. These Madison Avenue scams pick up on deep-seated fears surrounding female sexuality and exploit them for profit—turning them into full-blown obsessions about our odors, pubic hair, and so on. The advertising messages seem to say that these (media fueled) anxieties can easily be controlled: all we have to do is to buy the right douches, razors, hair-removers and all will be well. I think that this marketing process is a huge contributor to the negative attitudes about women and femininity you have described.

But I also have something to say about the other extreme which I have run up against often: that is, self-proclaimed feminists who rag on women who wear make-up and "feminine" looking dress (clothing that looks like something other than a business suit) This type of attitude is just as negative as those that are obsessed with controlling body hair and natural odors: they are both based on shame and are both, in their own way, very Puritan. In fact, this last attitude I have described is in some ways worse because it not only tries to define really complex ideas such as femininity and masculinity solely in terms of physical appearance, it also implies that the sexless, more "masculine' (in their view) appearance is good; anything that is equated with the "feminine" is seductive and therefore evil.

On this topic, I think that it's important to remember that both women and men have worn make-up and elaborate dress for centuries. In current American culture (and most western cultures) this has been downplayed and most of our tendencies toward elaborate, flamboyant appearance have been shoved over what's thought of as the "feminine." Something we all might think about is why this has happened, why this became associated with women and why this became "evil" in the eyes of some. I do not think that make-up, etc., is evil in itself anymore than I think that there actually is a demon that resides in liquor, as Temperance Leaders used to claim. I do think that advertising messages which try to convince women that they have no self worth without these products are extremely damaging and need to be counteracted. But to blame all of this on a tube of lipsticlk is to miss the point.

Anyway, enough for now. I think about these things a lot and would like to hear more from you and other readers on these attitudes. By the way, I was a stripper once upon a time in a club that sold liquor and I remember the strict regulatations against exposing pubic hair in such an establishment (I don't know if these are still in effect). I always thought it was so peculiar that I could dance on stage completely nude down to the waist, but if I showed one iota of pubic hair the club could be fined for "indecent exposure"! What is it about hair anyway? Bye for now,
Rozan Simeroth/ 501 E. Kingsley Ave/ Pomona, CA 91767

Dear MRR,

I just wanted to write to commend you on your article on the legendary REALLY RED. I guess I'm one of those punk rock old timers mentioned in the article, and I found it gratifying that Houston's own REALLY RED is not forgotten in the punk pantheon.!

I've witnessed the band live many times and they never failed to put on an unparalleled display of passion, power, and frenzy!

You always left a RR gig with a positive and good feeling of fraternity with your fellow discontented misfits - there was always a sense of peace within the maelstrom that they created. The intelligence of their lyrics coupled with their raw, furious music never failed to blow you into another dimension! Seeing the article in MRR brought back many memories, it's hard to believe that so much time has passed since RR's demise. The band was and always will be one of my all-time faves. The band members were always friendly and willing to talk to you (unlike some ego - driven bands of the time), especially my compadre U RON BONDAGE! (A wonderful human being.)

So, Salúd, REALLY RED, may your deeds live on in infamy!
Pablo Diablo (AKA Paul IS, Paul Orgasm)/ 10566 Sangerbrook/ Houston, TX 77038

PS: If anyone who ever saw my Houston bands, ORGASM or DESPAIR, INC. is still around, please write. I'd love to hear from you, share news, and reminisce. Plus, exciting news for all of you old-timers! Orgasm has been resurrected: Myself and Sour Lew High (Ex-Despaire, Inc.) and the legendary RamJam Dog (ex Orgasm, Blind Ingredients) have teemed up again! Anyone interested in info, tapes, correspondence, nude photo exchange etc., write now!!! Peace on you...

Dear MRR,

The other night LIFE SENTENCE, PLEASURE HEAD, and DOOMWATCH played at the New Loft, Madison, WI. My roommates were doing sound for the show and offered the bands a place to stay. Later on that night when almost everyone was sleeping, Eric of LIFE SENTENCE showed up drunker than a sailor. Not only was he very rude, but he was being very racist. He stumbled into our house ranting and raving about how his bandmates wanted to sleep in his van he paid $10,000 for and they would not make room for him. He went back outside for about fifteen minutes and when he came back the second time he was even more furious than before. This time he yelled "There's some Nigger at the corner hassling me and I'm gonna go beat his ass!" I asked if he said "nigger" and he screams, "Yeah, nigger, nigger, nigger, nigger, what are you going to do about it?" Then grabs a beer bottle off my table and storms outside dragging his girl friend with him. I looked outside and he was arguing with his girl friend and punching our van. I went outside and said "get the fuck outta my yard!" He replied with a barrage of belligerent "fuck you's" and started stomping away 10 minutes later a guy from DOOMWATCH and I walked outside to see what he was doing. He was throwing a temper tantrum at the end of the block and he started yelling at us, "Come down here you mother fuckers. I'm gonna kick your ass! Come on!" We just walked away. It was obvious that he was a spoiled, racist scumbag, throwing a fit. What a dork! The other two guys from LIFE SENTENCE were OK people maybe they locked Eric out of the van because he was being such an asshole.
Chadd/ 539 W. Doty St/ Madison, WI 53703

Dear MRR,

I would like to take this time to thank MRR for making my time spent behind the walls of the Wisconsin State Prison system somewhat enjoyable.

Without MRR my mind would have become numb to the outside and what *really* is going on. MRR helped me feel apart of the underground even if I was locked away from the action. MRR helped me keep an open mind while I was trapped among racist assholes.

Once war broke out in the Gulf, MRR told me a side not found in the papers or on the T.V. news. Because of MRR I used my time to read and learn more about the Middle East and the history that lead up to the war.

The columns in MRR at times made me laugh and at times they got me mad as hell. Most of all the columns made me think and helped me forget about the bars for a little while. All of the columns were well written and had insight, but the two that kept me awake at night were Mykel and Bens.

Mykel tells it like only he can, there's no sugar coating or kiss ass about what he writes. I do not agree with everything Mykel has to say, but he really made me think and question things I held as truth.

Ben is "Punk as Fuck" (if there is such a thing). Ben tells it like he sees it, cuts through the bullshit and I like that. Sure he sounds like an asshole at times, but at least he has the balls to speak out.

I hope some day I get the chance to meet Mykel and Ben and thank them in person for keeping my mind alive while doing my time.

Most of all, I would like to thank MRR for being my friend when I had none. For six months MRR was my only "out", and I looked forward to every issue.

I am happy to say my day of freedom is only weeks away, and once out (and get the cash), I will again subscribe to your fine rag. Keep up the good work. Soon to be free, Bill Barbier/ 2912 So. 15th/ Manitawac WI 54220

PS Help me get back involved in the scene, write me.

Dear MRR readers,

ROCK FOR NO REASON! Does that phrase sound familiar? Here at ESAD Productions Headquarters, we'd like to get in touch with all our friends from the RFNR days. Have you moved since 1987? There are hundreds of old letters sitting here that we've regretfully never answered. We put together a new issue of the Rock For No Reason bandzine that we've been trying to send to people at their 1987 addresses. ESAD rises from the dead. Is anyone out there interested? Do you still read Maximum RocknRoll? Or, have you sold all your records, thrown out your posters and torn clothes, changed your name from "Phlegm-Head" to "Biff" or "Betty" & bought a condo, a mail-order spouse and a life-time supply of Sucrets?

If you want to find out what the scoop is in ESAD-land, please write & send your new address. Note that our address has metamorphosed considerably: RFNR c/o Eric White, 702 Chaney Dr. #306, Takoma Park, MD 20912

Dear MRR and your cool readers,

I think I might be going out of my mind! Six months ago, I pulled a piece of paper off a flyer that was up in a local music store. Some guys needed a guitar player. I have been playing for several years and I figure well, I could handle the task. I called them up and arrange a audition thing. Well, actually, it was a jam session and things went pretty well. We formed a band called HATE-FLOWERS. We wrote some cool songs and I did some singing for the first time, it was great. I bought some equipment, mainly some speakers and a P.A. We decided to split it three ways, and they would pay me back. I had a credit card, so I charged it.

Well, anyway, we decided to put out a tape. We split the studio time three ways; then I payed for the tape duplication and the covers, in agreement that I would get my money back. I also got some cool T-shirts made up. I ended up, basically, putting most of that money back into the band. I didn't mind, because it was cool being in the band and everything. When five months past, my drummer had paid me back for

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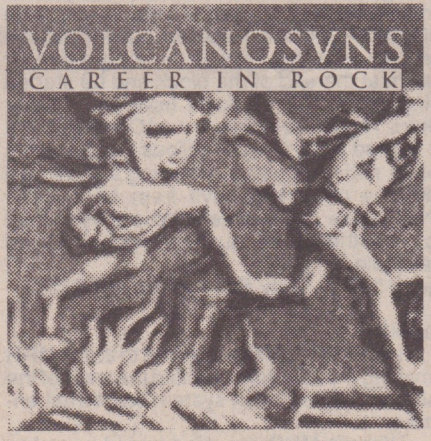

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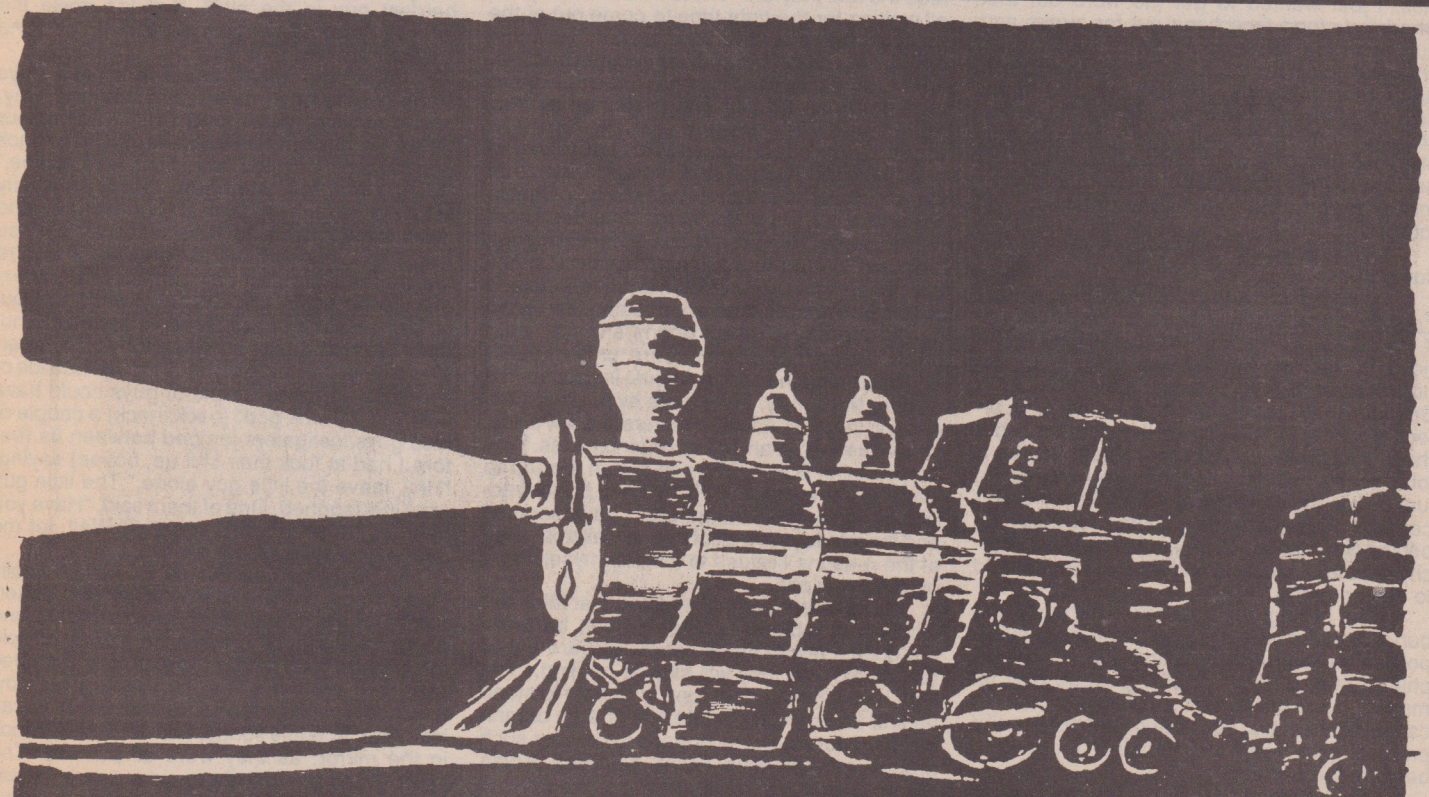

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Letters

the P.A. My bass player seemed to be going to every show, buying every tape and t-shirt of every band that came around. Of course, only a little bit had been paid back to me. I started bugging him for the money, so that he would pay me back.

I am a pretty mellow guy, happy most of the time. I like to help people out when I can. I decided my timidness was not working to my advantage, so I stopped being my normal jovial self and started being a little pissed off. Well, anyway, my bandmates decided to tell one of my friends that I had been being a jerk and that it was better when I was a pushover. Well, to say the least ,I was angry. After helping these guys put out a tape, playing numerous gigs (that I set up), putting about a thousand dollars into the band on flyers, and sending out mailings (tapes to record companies, etc.) they betrayed me. Do I have a right to feel angry?

I decided to leave the band (I told them for musical reasons). Now that it's over, whenever I'm around those guys I feel sick to my stomach. I need some advice. Do I let those guys keep on playing my songs? Do I hate them? (I really don't like that feeling) Well, anyway, I decided to maybe just stop playing in bands, and start a fanzine/ small record company. I'd like some opinions on the questions I have asked above. So if you could write, it would be cool. If you got a buck, I can send you my magazine. Of course, I'd send you one if you don't send a buck.
Rich Horton c/o Rift Music/ Box 33302/ Mpls/ MN 55433

Well, well, well...

I guess I'm justa jaded old fart. I mean I'm really beginning to hate everything. Nonetheless, I just wanted to get the word out that Charlotte's long time hang out for punks and outcasts, the Milestone Club, has recently changed hands, and subsequently gone to pot. Any money hungry bands can still play to the new hip alternative college kids, but if you are sincerely looking for an honestly fun place to play, call Brian Nelson at (703) 846-5018, and he'll set you up right. You'll probably only get the money for gas, but he'll help with lodging and food.

Now, while I'm feeling down, let me vent some anger...

I picked up a copy of a zine called Officer Friendly the other day. I couldn't fucking believe it. It's all about anarchy and animal rights. The editorial was well worded and thought out, but nonetheless naive. I mean, the writer, Rick Spencer, basically seems to be saying, in effect, "I believe in anarchy, so long that it's under these guidelines..." Well, that certainly makes a lot of sense. "You can do whatever you please, just do it in the correct way." People like Spencer have no idea what they believe, so they hide behind the blanket of insecurties called anarchy. And that, brothers and sisters, is supposed to be punk rock.

But I disagree. I'll tell you what punk is -a buncha kids with funny hair-cuts talking pseudo-political bullshit and spouting liberal philosophies they know little or nothing about. Well, let me weigh one on ya, kids... You have gotten so caught up in ranting and raving your politics and promoting your own individualism, that you all became the same.

Punk rock set out to destroy rock, bring the crass drivers to their knees. But it stagnated with fashion, philosophies, and foolishness. You are as lame as the commercial industry you so staunchly oppose. You're so hell-bent on changing the world, that you"ve lost sight of the true ideals. And this is why punk rock has become nothing more than a footnote to rock and roll. You are just like the Hippies (like it or not, they are still around, doing no better).

By trying to be oh-so-political, you bit off more than you could chew, and now it's time to vomit you out. We must start over. Now punk rock itself must be broken. If you can be naive, so can I. Perhaps a new revolution? DESTROY-
Russell Ward/ 3717 Bounty CT/ Matthews, NC 28105.

Dear MRR and readers (especially in Seattle),

I wrote this letter as a warning to those involved in the Seattle scene. As you may well know, Seattle had a problem with White Power "skinheads" up until the summer of 1990 when many of them either were chased out or went into hiding and with that the number of incidents involving these morons dropped as well, but however, those incidents may increase within the next few months because the boneheads are beginning to trickle back into the Seattle area. We may have gotten back at them the last time, but we may have a harder time in the future.

Specifically speaking, these fascist boneheads (To call them "skinheads" would be an insult to those who truly are.) know that they are not liked in the Seattle area, so in order to move in, they are keeping a low profile. Quietly and slowly, they are moving in little-by-little. They are doing this so nobody would look twice. In this process they are building up their packs coming from places like California, Minnesota, and the east coast. Not only are they moving into Seattle, the boneheads are going to the outlying communities like Kent, Bremerton, Poulsbo, and Maple Valley to set up shop. Ther are some even hiding in the scene though they hide the fact they are "White Power". They are all waiting for the right time to come out of the rocks and start up the bullshit again. The same thing going on in Portland can happen up here.

The American Front has always wanted to move in on Seattle and they may already have. Just a few months ago, the American Front "führer", Bob Heick was interviewed in one of the Seattle newspapers and stated that they had intentions of establishing a Seattle chapter and right at the same time the Aryan Nation formed a pact with the American Front. Interestingly enough, I had noticed a few bonehead types around town and a few months before all of this stuff was happening you would hardly see any of these goons around. As a new strategy, the boneheads are "underground" and infiltrating the scene not just in Seattle, but all over the contry. They have even been penetrating into S.H.A.R.P. chapters in a few cities, as well as A.R.A. and other organizations. Why do you think S.H.A.R.P. has gotten a bad rep lately in a few places? They have bonehead-infiltrators to mess things up. I have sources and the info to prove all of this. It's all true. One of the reasons I refuse to identify myself is for obvious reasons.

I'm sure there's alot of you that think the whole thing is blown out of proportion, but there are quite a few of these people that are not all that stupid and they will stop at nothing. The time has come for everyone in Seattle to stand up and unite. What Seattle needs is an organization of punks and skinheads to counter such groups as American Front, Northern Aryan Skinheads (N.A.S.H.), and the like. We can't do all these things alone. It's going to take alot of people power and perhaps even some outside help. We better all be ready for the time when the boneheads crawl out under their rocks. It would be cool to get feedback from all the punks and skins who would like to help.
A. Non, Seattle

Dear MRR Friends,

Greetings! On Friday, September 27, 1991 I had the dubious pleasure of attending a "hardcore" concerto at Middlesex County College in lovely N.J. I got there pretty late, so I missed the RANDOM CHILDREN (a cool band from Philly) and one or two other bands.

The first band I saw play was LIFETIME. During their crowd parted so that some "hardguys" could mosh it up real hardcore style, dude. My friend Neil and I decided to make paper airplanes out of flyers; write little messages on them like "Mosh It Up, Dude", "Overdosed On Testosterone", "Mosh Hard", "Kick Ass", etc.; then throw them in the pit. These planes could serve three purposes: 1) hitting "them", 2) landing on the floor of the pit area and possibly causing a banana peel-slip-and-fall-effect, and 3) get the message out to th few who were literate. I don't know if any of those purposes were served, but it sure was fun.

Next on was HEADSTRONG. Now maybe they played cool music (dude) and were nice guys, but all I saw was five or six guys doing karate moves and running full force into people on the sidelines of the pit Any one who wanted to watch the band or maybe even dance were forced to stand aside and watch out for flying nincompoops. When one of these "winners" went flying into Peter from STICKS AND STONES who was standing by the edge of the pit watching, Peter wrapped his arm around him and told him to take it easy or something. The kid flipped out and said he had a gun and was going to shoot Peter. This I didn't witness directly, but brother Bull and Peter told me about it later.

I started hollering things out between songs: "Mosh it up real hard!", "Who's the hardest guy in the pit?", "I didn't make the football team so I'm gonna mosh it up!", and such. Great fun.

After the HEAD band, a couple guys came over to beat me up or something. "Hey, boyee, why you talkin' shit? Talking behind our backs? If you don't like it you can sit in the back with the other pussies, blah, blah, blah, boyee." Yeah, these few wanna-be "black Inner city MTV Raps) pumped high on testosterone and adrenalin wanted to fuck my candy ass up. You see, they explained, I'm "soft core" while they're "hard core". I'm glad that someone finally explained that to me. I tried to argue with them, but all they could say was, "Why don't you just shut up or leave?" Okay, anything for you, master. Maybe everyone should have moved outside of the room so these couple of guys could have their fun. "Thank god" (hack, hack) a couple of nice guys/instigators jumped between us (before I had to fuck their shit up, boyee) saying, "Hey, leave the little guy alone." The little guy (me) just laughed. One of them said, "Have you been in the scene for a month?" Wait, let me pause here to laugh for a while...

...Okay. When BORN AGAINST finally hit the stage, chaos broke out. Sam (the singer) hurled "Fuck You's" (both clearly stated and parenthetically at the audience in such a rapid succession that I wanted to kiss him. They had their own problems (i.e. no bassist) but now they had moshing toughguys and "guest" vocalists. After a couple songs, Sam told them to look in the mirror, as they were all pathetic. The lights went on and there was nearly a war between the toughguy twerps and the punks. I was sort of standing between the two factions when "boyee" said, "You're with them-you're dead anyway!"

Well, no war broke out. The show ended. BORN AGAINST packed up. I left in the same condition as I entered. As shitty as the show

turned out, I'm glad I went because it's always fun to fuck up the "cool guys". Hey, boyee, you can suck my fucking shit and you're no Bruce Lee (or even Bruce Li) either, dude. HA ha ha ha ha ha ha ha ha ha. Mosh on,
Joseph A Gervasi, THE ORGASMIC TOILET BAND.

Dear Sirs?

I was totally struck dumb when I read your Louisiana report on local bands, for one Reval has been disbanded for over 10 month, Fiddle Head as far as I know have not played a gig anywhere as of yet. Pscho Ago-go are now and have been Acid Bath, a strong alternative band. That distracted me to really wonder what and who writes for you was the fact that Devils Advocate a really great band was not mentioned nor Clones at Play, Peabody, Metal Rose or Black Pehranha, All these bands are out their every weed end or when ever, they really make the scene, most of all that are limp, gone, defunked, or not worth shit, Devils Adovcate have a news letter, they recently played a live show for a funeral, great story you can reach them, Devils Advocate/ PO Box 29865/ New Orleans/ LA 70189-0865. Also Clones at play, Blues for Insanity (formerly Reval) Devils Advocate also put out a newletter the Psychotic Reaction. Its hot.
Issy Planas/ 7407 Meons Ave./ New Orleans/ LA 70127

Dear MRR & the Worldwide Scene!

Hi there, my name is Greg and my good friend Simon and I run a distribution service and small record shop here in South Australia called Spiral Objective. Our main aim is to supply punk, hardcore, & alternative music to people in Australia at humane and reasonable prices. Things have been going fairly well for us with business picking up and more and more people finding out about us. Of course the usual problems of time and money come into it as Simon and I work fulltime day jobs as well as trying to run the distribution and publish our fanzine, "God's Own Music", but one problem that we have noticed is people writing in about getting ripped off by wholesalers and distributors. We have been lucky and have only encountered problems of wholesalers not replying to our letters (with IRC's enclosed!!), but we haven't been ripped off by any of our contacts.

So we thought we'd like to take this opportunity to give BIG thanks to the distributors who have helped us in our struggle to get started. Those people are; All the Mordam Crew, Neil at Tribal War, Michael Young of Forefront Records, Hippycore (RIP), Peter at Crucial Response, Seein' Red, Profane Existence (Hi Dan!), Chris Bickel, Greg (Open Zine), Roadkill, American Leather, Underdog, Paul from Insurrection Records, Outback Zine, and of course who else but Tim and the entire MRR Crew. We'd just like to say thanks for all your help and look forward to doing much more work with you all. To all the people we haven't had a chance to contact yet, we will get around to it!

Anyway thanks again to all of our contacts and if you have a punk or hardcore record you would like distributed please drop us a line or send us a sample copy and we'll let you know how it goes. Don't worry we will not rip you off as we're sure the people above will vouch for!!Take Care, Unity and Internationalism, Greg and Simon for the Spiral Objective Collective/ PO Box 126/ Oaklands Park 5046/ South Australia

P.S. Also a huge thanks to all of our penpals and contributors to G.O.M, who are too many to list but know who they are. Smile, you people keep us alive!!!!!

MRR & world,

Greetings from Spike once again form here at EARTH MUSIC. the order without a name or mailing address was form someone on Philadelphia on Sept. 26 (thanks Mr. Postmark!)
the first person to write me from Philly that knows what was ordered and tells me where to send it gets the prize. Any and all responses welcome.
Spike/ PO Box 3399/ Humble, TX 77347

Dear people in the UK

In issue 101 we at Tabby Cat Villlage sent in a letter telling you about our gig news letter.

Well, somewhere along the line our address got printed wrong. The correct address is Tabby Cat Village/ c/o Sean and Melanie/ 48 Ingram St/ Springfield/ Wigan/ WN6 7NE/ UK. Anyone who sent to 4B Ingram St and didn't get a reply, that's why, please write again. Don't forget to send a SAE for you're gig guide.

THE WINONA RYDERS, please get in touch. I'm desprate to hear what you sound like as Winona is a godess!

P.S. Are SHEER TERROR for real?

Dear friends,

Let me introduce myself first. I am SINE (Alex Ivanovic) and I am 21 years old. I live in Slovenia (ex-Yugoslavia), but my mother comes from Croatia. I hope you are informed about the war there. Every day I watch TV news from the Croatian battlefields and I am shocked by atrocities and absurdity of this senseless war in which the federal army also uses forbidden means (napalm, agent orange, phosphorous bombs etc). The victims of this war are mostly civilians and among them a great number of children who are left without homes and parents. These very children are also the reason for writing this letter. As I am not able to help them, I apply to you with the initiative to issue a record. The money from its distribution will help children in Croatia. If you are not in a position to issue at least a 7". I would be very pleased if you spread this initiative among bands that would be willing to organize a charity concert or help in any other way.

I look forward to hearing from you soon.
Alex Ivanovic/ Kidricevo NAS. 18/ YU-66230 Postojna/ Slovenia, Europe

My Dear Mykel,

In response to MRR #IOI's "You're Wrong!" column--you're wrong !!

You write that "At one time, it was unusual to meet someone who was raped. Today's rape victims' are as plentiful as drooling babies"--wrong. It was never that uncommon to meet someone who was raped, only to meet someone who wasn't afraid to admit they'd been raped. Like child abuse and domestic violence, rape has been a reality formany people throughout your lifetime and mine.

Next, you claim that "Legally, only men can rape, although women can and have sexually assaulted men and other women. In most places only WOMEN can BE raped, even though men force other men into unwilling sex by the hundreds"--wrong again. While laws concerning rape vary considerably from state to state, U.S. Dept. of "Justice" stats show that.over 300 women across the country were charged with rape last year (accounting, incidentally, for less than 1% of all U.S rape cases in 1991). Also, in 7 of the 10 states I was able to check on, a man <u>can</u> charge another man with rape. Yet, at least in the state where I live (on of the 7), due perhaps to a fear of public humiliation and/or media sensationalism, no man (outside of prison), as far as I could find out, has done so in at least the past five year.

Furthermore, you object to the media imposing racism and sexism upon events from the outside, saying yourself that "no one knows what really happened" in the St. John's rape case.Then you go on to do exactly what you accuse the media of doing---inventing a paragraph-long scenario where the accuser led the defendant on, "play[ed] with [his] penis", "held [him] to the floor", and "straddled [his] body". (You seem to forget in this paragrapgh Mykel, that there were actually several defendants as the accuser claims she was gang-raped- perhaps she over-powered them all?)

I agree that the present court system is unfair to both the accused and the accuser" and that the best defense is Self-defense". However, when you wrote that "No should mean a screaming, kick-in-the-balls", etc. no, you should have included two important, though perhaps obvious, points: First, it should never have to come to a "screaming, kick-in-the-balls etc. no. Second, this stance should not be used to then conclude that an individual was raped <u>because</u> s/he failed to sufficiently defend themselves--ie, that it was the victem's fault; rather than the attacker's.

With that out of my system, I have a strange confession to make: I actually sort of like your column most of the time,despite the assinine views it usually puts forth. You have a good sense of humor, and, on rare occasion, you're ,even funny. It's easy to see that by pissing people off, you hope to get them to question their views rather then buy into them wholesale from someone else. This is all fine and well, but while you're undermining other's assumputions, why don't you also examine some of your own--or at least get your facts straight before you put them into print. You write about racism and sexisrn as if they were things invented by liberals and the media rather than as titles given to ways of thinking which pervades most aspects of our culture--including the media and the people behind it, liberal or otherwise. I agree that all conflicts between people are, at root, human conflicts, but human conflicts often run along racial and sexual (and religious, and natlonalistic,etc.) lines.

Also, calling attention to the prevalence of rape in our society, or the fucked-upness of our gender definitions, should not be confused with "general prudishness",or, "anti-male propaganda". Given its prevalence, your complaints of there being to much annoying hype about violence against women are, to say the least, bullshit. Finally, much hype about violence against women is not the reason Clhicken John told you that battered women joke, nor is it the reason you printed it in your column--ignorance is.

If I have misread you, or if you just think. I'm full of shit and want let me know, you have my address.
Emmett Lyons/ 50B Kendrick Pl./ Amherst, MA 01002

Dear MRR & readers,

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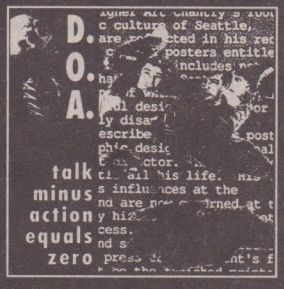

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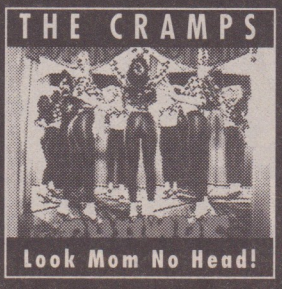

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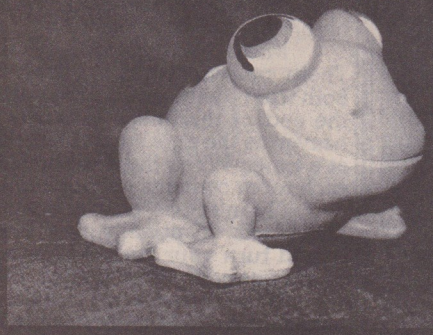

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—>**PART ONE:** By the time I see it coming, it's too late. Four vertical lines. Knuckles, sloping backwards to a wrist wide as my ankle. They skid along side my chin. Painful pressure tears at my throat muscles. The carotid bruises and pinches shut. The pain drives me back against a parked car.

"Hey!" yells a voice up there. My knees collapse. Maybe he hits me again. I can't tell. I sink. I scrape to one elbow, tearing the skin. Then comes the boot. Slow motion. A white scuff, just at the toe, a line where the leather meets the sole. The line widens as the boot gets closer. It disappears as the boot crashes into my chest.

Its imprint brands me. The toe and sole outline themselves against my ribs. Pain spreads from the impact point, circling me. It's a wire loop quickly tightening around my body. The boot pulls back again, taking aim.

I can't move. Voices jumble above my head. Marc says, "If you touch him again, I'll never talk to you." Jane says, "It's my fault. I must've done something wrong." A pal of Jane's says; "It won't work, he doesn't have any money now." The second kick never comes.

Jane's arms reach around my back and under my shoulders. Pushing against the car, I slide to my feet. I can't straighten up. There's more yelling.

Yep buckaroos, I got beat up again. I'm beginning to feel like Donny The Punk! Someone claims I owe them $700 from the *NY Scumrock* tape. I don't. That's not the point. The point is Jewish. No, this wasn't an ethnic attack. That boot would've hit my chest no matter what my nose size. There's another Jewish model here.

Yesterday was Yom Kippur. That day, we Jews ask God to forgive us. No food or water for twenty-four hours. A full day of prayer. A day to afflict ourselves for our sins. Sincerity has to hurt. And, there's a catch. Catholic priests can hail Mary you off the hook for slicing up your mother. The Jew-God only forgives your sins against her— like eating pork or riding in a car on Saturday. Sins against another person have to be forgiven by that person. You're stuck with your guilt and your bad deeds until the other guys let you off. God, your rabbi or your mother can't do it for them.

It's rotten to keep others in a state of sin. To absolve them, we recite a special prayer forgiving everyone who's pulled shit on us during the year. Naturally, we hope they're doing the same.

I choke up when I get to this prayer. I can't let my attacker get out of his sin so easily. I think about justice and honor. I have *I'll get even* fantasies. I see myself walking with a half dozen bruisers— right up to his front door. Pow! We're inside. "Grab him!" I yell. They hold him down. I walk over, placing a foot on either side of his head. I unzip, hold his nose and piss in his mouth. He gags but has to swallow so he can breathe.

"Turn him over," I say. The bruisers smirk because they know what's coming. He's on his stomach. I yank off one of those boots, then unfasten his belt and pull his pants to his knees. Putting my hands between his gluteus cheeks, I pull them apart like I'm opening a stuck elevator door. Then I wedge that boot up his ass twisting it in until only a single lace hangs out that hole.

Then *his* friends sneak into my fantasy. And his friend's friends. There could be fire bombs and retaliation. A war. I've got better things to do. I don't need revenge. I need peace. I say the prayer.

All good artists borrow ideas. Great artists steal them. —Mykel Board

Once I read someone complain about *justice*. Since I can't remember who, I'll take the credit for the idea. It's a good one. Whenever I hear the word "justice" it gives me the shivers. It usually means somebody is going to get hurt.

Jews want *justice* for former Nazis. Crown Heights blacks want *justice* for a Jew who slid off the road and ran over some kids. The John Brown Anti-Klan Committee wants *justice* for people they think are racists. The Klan itself wants *justice* for Negroes.

The guy who thought I owed him $700 told me he was getting "street *justice*." I justify my revenge fantasies in *justice*'s name. George Bush, Puerto Rican terrorists, the entire U.S. court— they all want *justice*. No justice for me, please. It hurts like a boot to the stomach. I'll just fast and say prayers, thank you. Yeah, big boots man, you're forgiven.

—>**PART TWO:** If you're not old enough to remember four thousand years ago, I'll fill you in. Moses leads the long-nosed ones out of Egypt. They plan to take over the land of milk and honey.

On the way, they stop to pick up the Ten Commandments. God gives Moses a personally autographed copy, printed on two big rocks. The Jews don't care. Moses gets pissed. He smashes the rocks. That pisses off God, who starts throwing around a bunch of lightening and thunder. Suddenly the Jews listen and straighten out.

God stays pissed at Moses for breaking his rocks. As punishment, he doesn't let the prophet into the promised land. He can sit and watch. He can see what it looks like, but he can't participate in its pleasures.

Well buckaroos, I went to the most incredible lesbian bar in human existence. I bring four girls with me to prove my authenticity. A six and a half foot ball of black muscles waits at the door. She could crush my head like a rotten plum. I wilt at the frown she casts when she sees me among the girls.

"Are you gay?" she demands.

I nod, thinking desperately of some ID I can whip out as proof. I don't need it. She pushes the whole of her arm against the door and opens it for us. We're in THE CLIT CLUB.

My eyes try to leave their sockets at what I see inside. I drool. Maria pokes me with an elbow. I gasp at the pain in my still sore ribs.

"Remember," she whispers, "you're a gay man. Otherwise you'll get us all thrown out of here!"

"I'm a gay man. I'm a gay man. I'm a gay man." I repeat to myself. The head of my penis head begins to engorge. I give Maria permission to kick me if my eyes should bulge obviously. Any other bulges are beyond my control.

We push through the crowd of girls to the bar. I hide in a corner giving Jane some money for a beer. I want to be invisible. I lean against the end of the bar. A high heel comes down on my elbow.

A tall thin girl dances on the bar. She wears those high heels. She also wears the briefest pair of denim shorts and suspenders. She wears nothing else. Her small breasts point upwards, teasing the suspender tension. Her short dark hair plasters itself against her face in arching sideburns. Jane returns with my Rolling Rock.

"It was five dollars." she says.

"Fine," I say, "keep the change."

We stand in an alcove between the bar and a small stage. On this stage dances a vision urging me to change my race as well as my gender. Long, lean and black, the sinews of her thighs contract and relax as she shifts her hips to the right and the left. The motion pushes my hips back and forth. Her out-stretched arms lift heavenward, pulling her double cupfull breasts in the same direction. Up. Down. Bounce. Bounce. My groin-blood pulses along with the rhythm. A Marlon Brando motorcycle hat half hides the fragile features of her strong face.

"Ow!" The kick to my leg comes swiftly.

I turn away. Against two screens, hung from the ceiling, project slides of girls in various degrees of intimacy. Together in the bathtub; curled fetally against the sand at a beach; on a bed, between nestled between each other's thighs. Some of the pictured girls are pretty, others beautiful. A puddle of saliva gathers under my tongue. I slug down some Rock to get rid of it.

"Let's go dance," suggests Elena.

"I don't dance." I say. "I hate disco music and I can never get my arms and legs to go in the same direction at the same time.

"You're supposed to be a gay male." says Maria, "You've got to dance."

I look around. The only other males dance to the music. Two of them sandwich the third. Their triple pelvises push push in the bush to the beat.

By this time I'm on my third beer. The girls want to get that boogie body contact. I need to piss.

"Do you think there'll be a men's room here?" I ask. They doubt it.

Maria accompanies me downstairs. There *are* two separate doors, but they're both used by the girls. Maria and I stand at the end of the line. I watched in horror/heaven as the girls enter the bathrooms two at a time. When the door opens, I see that each room contains only one toilet.

"I can't piss if anyone's watching me." I tell Maria. "Especially girls! Even if you go in and turn your back— you can hear me. That's enough. What'll I do? I'll explode!"

Next to me a short-haired blonde's breasts push against her white t-shirt. Her back pushes against the wall. A dark wiry girl pushes her body against the outside of that t-shirt...and everything underneath. The wiry girl stands with her legs back slightly, her crotch thrust forward. Her lips press against the others. The blonde brings her hands up behind the dark girl's head. She pushes, driving her face forward, pressing face against face. The twin crotches grind on one another. It sounds like a vacuum cleaner against a balloon. I turn to Maria.

"I'll never piss with this hard-on!" I cry. The people next to me turn and glare.

Somehow I make it to the front of the line. They allow me a private piss. It takes a

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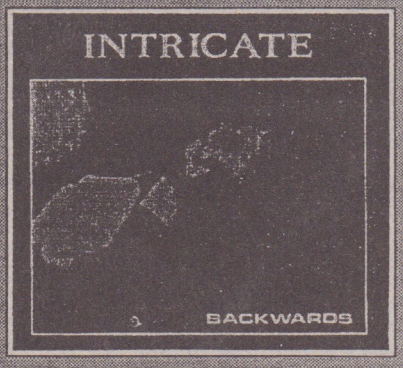

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lot of work and careful aiming, but I finally dribble out the last drop. One of the many advantages of lesbian bathrooms is that they always have toilet paper. I wipe up the yellow splashes, then carefully put down the seat. I don't want to faux pas in a place like this.

I exit smiling. "Don't worry." I tell the big butch girl who was next in line, "I put the seat down."

"You shouldda left it up." she says.

The bathrooms are off a long hall. On the other side of the hall is the entrance to another room. A thin brunette, wearing sunglasses and a black leather jacket, rests a cigarette on the edge of a pool table in the back. Next to the pool table three girl-pairs sit arms over shoulders. They watch twin video monitors: the upper black and white, the lower, color. It's porn; lesbo porn made by for and with the tongue-in-groovers. Real. Not the fake made-for-guys stuff where the girls show more interest in primping their hair than picking it out of their teeth. No cutting off faces, no gynecological close-ups. No sir, this is sex. Real whole bodies, sweaty, orgasms so screaming that I now question the veracity of every female I've ever screwed.

"I'm a gay man. I'm a gay man. I'm a gay man." I keep telling myself. Maria kicks me in the shin. By the time we get back upstairs, the crowd is as thin as my hair. We make moves to leave. Elena with her new Italian wannafuck, Maria with Jane. Me? I'm going home to my fantasies. I won't need the VCR tonight.

God comes to me and says, "Mykel, have I got a deal for you! I'll take back the beating. Make it so it never happened; clean ribs and no scabs. All you have to do is take back your visit to The Clit Club. Okay?"

"No dice!" I tell her. "Kick me again."

Why am I telling you this? Am I bragging? I never heard of anyone brag about NOT getting laid. Rather, I'm being didactic— a Jewish moralist. I'm shining light on the ethics of this story. These girls, this club, is a light for all those feminists who think pornography is a male tool of exploitation. It's a beacon to the girls who think that just because they like other girls they have to wear flannel shirts and smoke cigars. It's a lighthouse beaming through the lie that says you make yourself look beautiful to please *men* and if you keep yourself ugly, you are purer. It's a fireworks display that spells out SEX IS GOOD.

If I had created The Clit Club in one of my porno novels, I'd be castigated by *lesbian-identified-females* for "applying male sexist fantasies to wymyn." I'd be told that women aren't like that. They're not interested in sex. They just want love, affection and intelligent conversation. But The Clit Club *does* exist. And TASTE OF LATEX and BIMBOX and JDS and THE PUBIC HAIRCLUB FOR MEN exist. The new puritanism is showing cracks along its repressive seams. Right now, it's up to you and me to bust it wide open.

ENDNOTES:

—> I promise not to write anything about *Iron Prostate* this time.

—> They're at it again. Congress introduced another bill to allow a tape tax on the new DAT audio tapes. The usually correct-sided HOME RECORDING RIGHTS COALITION is getting so sick of fighting, they've agreed to support the legislation. Not me.

Here's the plan. Write to your local Senator and Congressmyn. Say you don't want your blank tape money to go to Michael Jackson. Say you're opposing Senate Bill S1623 and House Bill 3204. Next, call the HRRC (1-800-282-8273). Tell them, you don't think it's very rights-coalitioning to collapse on a horrible precedent, sure to be followed by video and who know-what-else tape taxes. If you don't write and call, have fun paying seven to ten dollars for your blank tapes. George Michaels needs the cash.

—>Comedy book of the year: *How to Talk To Your Kids About Drinking* published by the Anheuser-Busch company. You can get your free copy by sounding very adult and calling 1-800-325-1488. An example of their fine advice: "When you grow up, you may learn to drink responsibly, if you choose to drink. Many adults enjoy it, and they have for years. But most kids aren't mature enough to drink, and drinking by kids is against the law." How about this one? "People should be fully grown before they drink, because drinking affects young people differently. A lot less beer can make young people lose control. It's illegal for people younger than 21 to drink."

Get the idea? Yep, they say drinking is bad for kids because it's illegal. They don't have a clue. No sane person could say why a twenty year old is any different from a 21 year old. The book is a scam so parents'll think the beer company is *responsible*. WARNING: If you order this book, make sure you guard it carefully. It could be dangerous if it falls into the wrong hands.

—> The VAPORWARE company (info $1 from 115 15 St (W3) Minneapolis MN 55403) has published a replacement program for your life. Called HYPER MICROLIFE PLUS it lists among its features: virus protection, complete de-bugging, perfect memory management, and unlimited undo functions. Just what you need to get your life's program on course.

—> The Office of Student Life at New York University is handing students warning notices about "Cults." *Their solutions include intimidating and harassing you while lowering your self-esteem, breaking down your ego & attempting to control your mind.* Now, how do you recognize these cults? *Beware of strangers who "know what is right for you. Beware of strangers who are your instant friend. Beware of groups who recruit you through guilt. Beware of groups that pressure you.* Sounds like they finally found out about Christianity— and parents!

—> *Gay brothers and Gay sisters— that makes my toes curl. They are not my brothers; and they are not my sisters! Some of them are despicable, and I don't like them. And some heterosexuals are despicable, and I don't like them. It is a false sense of community.* — John Rechy quoted in AGONY (1805 Lafayette Pl, Milwaukee WI 53202)

Back on the sex front, I got a copy of *Anything That Moves* (2404 California St (24), San Francisco CA 2404). Sounds good, right? It made me gag. As a magazine of "bi-sexuality," they have one picture of a naked person— and he is tastefully covered. Listen to this from the table of contents *A bisexual anarchist shares his insight on the Gulf War.* Thrilling? How about *Bi-organizers across the U.S. speak out on the concept of community?* Want to read about the *Jewish Bisexual Caucus*? This is the place. Save me!

Instead of celebrating sexuality, these guys talk about the Gulf War! Instead of proclaiming the openness of sex with any gender, they want to have their own "community." I can see it now. San Francisco, Batista Street, a nice little bi neighborhood. Nice little bi-bars on one side, some bi-community activists, maybe elect a bi member to the city council. I'm loosing my lunch. These guys are everything that's wrong with "lesbians and gays." Closed, factional, boring, sexless... Yikes, I'm going back to The Clit Club.

—> Even better in pointing out the evils of straight "lesbian and gay culture" is the new issue of SCAB (c/o Bimbox, 282 Parliament St (68), Toronto CA NH5A 3A5.) Johnny Noxema and company advocate the assassination of William Burroughs and increased "gay bashing." They include a map of Toronto's gay bars so you'll know where to find your prey. They want to avoid "queer bashing" claiming most to be cases of mistaken identity. Their real intention (missed by the humorless anal warts of the mustachioed homosexual "community") is that what needs to be "bashed" are the stereotypes. What you should punch in the neck is the closed society that makes "gay culture" as interesting as a report on Jewish Bisexuals. Pass me the baseball bat, please. Or maybe I'll just use my boots.

By the time this column reaches you, I'll be on my way to my sister's wedding in New Jersey. This occasion will, of course, find me in the company of my family of origin, which will be challenging for me. The challenge lies not so much in the fact that I'll be a tarty, punky lesbo stuck in a Lanz dress (yes, my family is preppy) in the midst of Heteroville, but rather, patience will be tried on an altogether deeper level.

See, since February of this year, I've come to grips with the fact that as a small child I was incested by member(s)(no pun intended) of my family. For my own sense of privacy, I won't tell you which one(s), but since incest perpetrators can be female or male siblings, parents, grand-parents and more distant relatives, I'll leave you to make your own guesses. To make the understatement of the century, I'm not looking forward to seeing my family. By conscious choice, I've not told anyone in my family that I remember being incested and that I suspect other people in my family have been incested as well. To do so would open a whole can of worms that I'm not interested in dealing with. See, in my family, I've always been the one, by nature of being such a fucked-up kid, who showed that there's something wrong with my family. (I refused to go to school or brush my hair as a youngster. Plus, I had a wicked temper...some things never change, but I digress...). I'm fucking sick of that role of "silence breaker" and I refuse to take that on again, especially in a conscious way. Kind of a heavy thing to sit on amidst the Velveeta pate and Dolphin-shaped ice sculpture of a nice WASP wedding, no?

It will be hard to smile and be friendly in the midst of my perpetrator(s) and the rest of my (to my knowledge) unknowing family. Part of me really wants to say to them all "Hey look, do you even remember that incest has taken place in our family? Are any of you getting help?" Another part of me wants to say, "Yo, fuck-ups! Did you ever think that

the incest is why you are all so meek and self-loathing and have no self-esteem? Do you ever think that this whole incest thing may be why I don't talk to you all anymore?" Still another part of me knows that if I said anything, not only would all hell break loose, but I'd would be kicked out of the family in a fit of collective denial ("What are you talking about? You're crazy.") or I'd be drawn back in in some attempt to make me accountable for, and therefore, not able to abandon, the ensuing family crises. As it stands now, I don't feel I can just blow the whistle and run.

The whole situation is complicated by the fact that, despite this hell, in some ways I like my family. Therein lies a hell of a bind. Regardless of how much I hope that our/my perpetrator(s) drop dead in a painful way (God, do I mean that?!), I don't want to see my family torn apart. Any way you slice it, it sucks. Incest is just that way! I can't even think of how to broach the subject with my family ("Say, what about that incest stuff? Please pass the salt..."), or, for that matter, I can't think of a reason why I should. I don't owe any of them anything --but then, I look suspicious when I avoid being hugged or touched by my perpetrators (s). Fuck. Luckily, I've always been a cranky kid, so I can beg off the body contact with the excuse of being pissed-off-as-usual.

I'm amazed that no one else in my family shows any signs of awareness of the subject. I mean, I'm the youngest, so if I remember, how can they not? Interestingly enough, when I recently talked on the phone to my sister who is 5 years my senior, she says she can't remember much of her childhood before the age of 7. Hmmm, what exactly is she making herself forget? Or, is she aware but not saying anything about it, like me?

Incest recovery is hard as hell. Thankfully, there are competent healers who are skilled in dealing with the tedious and gruesome task. In my healing experience, the most difficult thing to learn is that none of it was my fault. While I accept that in a broad sense, occasionally I still face areas of my recovery where the self-blame kicks in hard. But, most of the time, I feel perfectly right in saying " No, it was *their* fault...so they can deal with the shit, guilt, and torture that comes from fucking up a life that should never have been fucked with in the first place. " Scumbag(s)!

I also needed to learn to define my own boundaries. Sure, it sounds hokey, but most true things do. (I'd like to see the staff of *Forced Exposure* try to deal with incest in their fashionably jaded way...) My decision to say "Fuck It" and leave my messed-up family alone has been hard at times (though more of a relief than anything else). But separating from my family, folks, is a "boundary in action." I am, however, going to go to my sister's wedding, because I love her, and frankly, it only recently occurred to me that I could've said no!

I've decided to write about this for a number of reasons. First off, I'm sick of sitting on it. If I can't/won't talk about it with my family, I can at least write about it elsewhere, like here. Secondly, 1 in 4 (which I think is a conservative estimate) kids is incested.THAT IS SO FUCKED UP!!! So a lot of you must have gone through, or are going through, some of the same shit I am. Out of all the women I know, (hundreds, literally) only TWO haven't been incested! The boys I know are less inclined to talk about it, but certainly some of them have been incested, too. Lastly, I'm curious to find out if the childhood-abuse dialogue can be opened up among our outcast ranks. A lot of closed-minded yobbos who call themselves "healers" think that being a punk is a manifestation of the self-destructiveness that childhood abuse can cause. FUCK them and their ignorance. (This doesn't imply that I don't think professional help should be sought. I certainly do think that a qualified healer is a must for this type of recovery.) It would be cool to find out what you other anti-social, nihilist (and damn proud of it!) types have done in reaction to your messed-up childhood. I'm contemplating never growing out of mine. We all know one can make a lucrative career out of being a professional problem child, but we won't mention any names now, will we?

I'll leave off with some good reading. "The Courage to Heal" by Ellen Bass is a weighty tome that offers great info for women on self-care and healing from childhood sexual abuse. It definitely gets a thumbs-down from me for its anti-S/M attitude, but that aside, it's a great book. It also has a number of autobiographical histories from survivors of all backgrounds. It gets the angry tears rolling and spurs you into self-supportive action. Read it, weep and heal. I'll see you when I get back from Heteroville.

The Word of Monk

Here, let me set the scene. A cafeteria in a prison, it looks pretty much like any other cafeteria, except for the guards keeping an ever watchful eye on us inmates to make sure we're not havin fun or anything else that might lead to fun.

I'm sitting at a table listening to an in-depth discussion on the size of sleeping quarters in the concentration camps in Germany (as I write this I'm still not sure how the topic ever came up). Ralph, (the expert on the subject at hand and the subject of hate in general) being originally from Germany says, with great enthusiasm, that "They could've packed about 10,000 of them in here." As he surveys our present surroundings. I just shake my head.

"B-tier return to the cell hall." a voice of a guard calls, probably happy with his "Man, I sound like God" voice amplified. We leave the cafeteria to return once again to our cells.

"Why don't you channel all that hate into helping someone?" I asked Ralph on the way back.

"Yeah I'll help someone, I'll help them die." He replies, and then wanders off to tell someone about the "funny" remark I just made. Yeah, ha ha, very fuckin' funny Ralph. Like it's some big joke. Hate everything, help no one but yourself, and if you don't like it, kill it. But according to Ralph, I'm the crazy one. I'm crazy because I've got spiked hair, because I've got pierced nipples, and because I'm into that "weird" music. I'm the funkin lunatic because I think there's some hope in changin this idiot-infested country into the land of the truly "free". Well Ralph, fuck you!!!

Where this idea of "hate your fellow man" came from I'll never know or understand. No, I'm not a peace punk and yes I agree that violence is sometimes needed for a cause. But to hate and wanna hurt just for the sake of hating and hurting is mindless. Like we don't have enough problems in this world, now we have Ralph, man! I wonder what Ralph would answer to the question, "If you came upon a starving child, what would you do?" Probably "Kill it, put it out of it's misery." Oh good answer you simp, get a life. So why do I even hang out with Ralph? Although an idiot, Ralph has some original thoughts on how to overthrow the government (did I mention Ralph hates the U.S.A. too?) which I'm all for, but then the question or fear that always plagues my mind is "replace it with what, Ralph?". Yeah, I'm sure my wanna be Hitler associate would love that.

As long as I'm on the subject of mindless hate and violence, what is the need for a "straight" man to hate a homosexual? What, does it make him more of a man? Save his sexual soul to slag or better yet beat up a Gay person? I heard once that it's one's own fear that he is himself Gay, which is a cause of these "kill a fag" feelings. I'll buy that, but I'll never get where a man thinks it's repulsive that two men would even think of havin' sex. But two women together is a "turn-on", once again get a life! Homosexuality is not a virus, it is a sexual preference. You can not "catch" it, so contrary to popular Redneckkkk "I'm a Man" thinking, it does not have to be wiped out. Live your own life and let others do the same.

Now to answer the question in most of your minds, "Is he Gay?" No, I'm not Gay, I didn't get "turned out" by accidentally droppin the soap in the shower. I just believe in directing my anger towards something that deserves it more than the "sissy" down the street.

I'm gettin' out April 22, 1992 and returning to live in a randomly spewed cum stain in the U.S., called Manitowoc, Wisconsin. I've got a band that I was in before comin in for drinking a beer (way too long of a story to explain). We have plans for a 7" and a tour, so watch for "Public Disgrace", and remember, "Because" they said, is not an answer to the question "Why".

Fritz Haberman/POB 19033/Green Bay, WI 54220

How many Americans ever stop to consider how "free" we really are in the US? Since our aggression in the Persian Gulf, both the government and the media have paid lots of lip service to our need to "protect freedom and democracy" and "fight for the freedom our forefathers established as our inalienable right."

All of this lofty-sounding rhetoric is targeted toward our emotions. It definitely hits the spot, so well in fact, that people have been blinded to the real issues. I've seen so many yellnw ribbons and so much flag-waving, I could puke. I've taken to ripping down

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all the flags and yellow ribbons I can get my hands on. It's all a big lie, or at least, a big half-truth.

People are so caught up in the emotional furor of our patriotic pride that they forget that even though all of this sounds good, the reality of life totally different picture.

We aren't truly free, no more than everyone is teated equally. Ask any minority or poor person, find discrimination and prejudice that stems from the American business and governmental systema, not just social attitudes and opinions. The only people in the US who are totally "free" and given equal opportunities and treatment are upper-class white men. The system was designed by, and set up for, them. Voting, for example, was a right established just for white men by our Founding Fathers. Look how long and hard women and black peoole had to fight to attain that right in this "free" country.

Education, at least the basic high school education, is another right we are free to use. But compare the different levels of education offered in local public schools. The education that upper-class suburban white kids get is radically different than that of the inner-city ghetto kids. The poor and minority kids barely get an 8-hour break from the streets. The drop-out rate is a direct effect of the failure of the system, where lower-class people are concerned. They seemingly are offered no encouragement or assistance to ever obtain a basic diploma.

Unfortunately our rights and freedom in this country are directly tied to our economic status and skin color. American government makes far too many concessions in the interest of big business, and that just perpetuates this bad situation. Business is predominately run by upper-class white men, as is government. Every move that is made by either is in the interests of their own exclusive group. It keeps the rich powerful and controlling the wealth, which keeps the poor down and struggling. I read in the Wall Street Journal, and it's a commonly known fact that 5% of the nation's population controls 95% of the nation's wealth. Our whole economic and political system caters to them, and therefore, they are the only true free people in the US. Money opens doors of opportunity and freedom more than any other virtue in America.

It starts for them when they're very young. Rich white parents pay or influence teachers to spend more time on their kids, particularly the boys. The added instruction and attention pays off in that more white boys go to college than any other group. From college they hit the job market. If Big Daddy hasn't already leaned on a partner or business associate to give Junior a management-level job, all Junior has to do is go to any big company. They prefer to hire their own kind. On the job, Junior is paid more than his female or minority counterparts, and is promoted faster. As he marries and starts a family, the vicious circle begins again.

The tax system and legal system also offer benefit to the upper class white man. That's why the working-class, lower end of the economic spectrum carries the financial burden for the whole country in terms of taxes. I also read in a news magazine that people earning between $18,000 and $45,000 a year pay more in taxes than people earning between $50,000 and $100,000 a year. It's no surprise that last year's bill to tax more heavily the people who make more money got shot down before it even got off the ground.

Now if you go ask the President or any politician how free the American people really are, they'll wind a big emotional yarn about how we're free to say, do, and wear anything. as well as demonstrate any cause and bear arms. No matter that none of these freedoms can provide shelter or feed a hungry man. None of these freedoms can give an able-bodied person a job. Granted, he/she is free to complain about it, but freedom means nothing to a hungry person or a family without a home. Priorities are priorities!

Political figures harp particularly on our right to free speech, like that right alone makes us more free than any other nation. Like that freedom alone makes national problems invisible. They'll tell you that we're so much more free to speak than in England, where it's against the law to rag on the Royal Family or the Prime Minister. The reason that's against the law in England is that the Royal Family and Prime Minister aren't present to defend themselves against verbal or personal attacks. Yes, we can say anything we want here and get away with it. But does that freedom alone outweigh the problems caused by a system designed to keep the rich ruling and the poor divided and struggling? NO!

Other freedoms, such as freedom of expression are all well and good. But when you apply Maslow's Hierarchy of Needs, it just doesn't compare. In other words, how important could any freedom of expression be to a man who can't get a job that pays enough to feed his family? Our nation's major problem today is homeless people and poor people who struggle to come up with food each day. That's a blatant illustration that all of this freedom means nothing to people until their basic needs are met. If we were truly free and equal in opportunity, so many people wouldn't be unemployed, homeless, and starving on the streets. We wouldn't see predominately white upper-class men succeeding and benefiting economically. The wealth would be more evenly srread, and better yet more evenly and legally attainable!

Only in the last couple of years have we been informed as a nation of the growing number of unemployed and homeless people. It's so unfortunate that situations have to reach crisis-level before people realize the prpblems are there. And now, even though people are semi-informed on the growing unemployment and the plight of the homeless and hungry, how many years will it take until people get angry enough to demand help?

The only way we can change the system is collectively. People must band together and demonstrate and demand a response to these problems from the government. More than just demonstrating, we need to write letters to every representative at the state and federal levels. We have to vote in people who are responsive to the needs of the common man. Government is, and has always been, composed of wealthy white men. They're seemingly the only ones with money-enough to run. When we vote them in, or they slide in by voter apathy, the only causes they choose to champion are specific to them! That's why the government, from the President right on down has been so unresponsive (except in rhetoric) to problems like AIDS, drugs, homelessness, and our failing educational system. The rich ruling class operates in its own secluded world. They never see the homeless people, their kids don't attend public school, they don't see how drugs and AIDS have ravaged society because they don't know people in chose situations! The only black people they probably ever see are their maids, butlers, cooks, gardeners or chauffeurs! Political people have blinders on that tunnel their vision to their own socio-economic group!

We desperately need common people in government. People who see the problems every day; it's not so foreign to them. People who confront issues and problems with more realistic and workable soultions than people who only read about or have to be briefed on them. For example, I've overheard people talking and arguing in bars and restaurants, and I've heard more intelligent solutions to issues like taxing and education than I've heard from the people who determine the action that is or isn't taken to ease problems! Common people don't have big business or big lobbyists whispering in their ears or slipping them money to enact laws in their favor. We desperately need people in government who can resist payoffs and special treatment. Ethics should determine law-makers' decisions on issues, not cajoling or appeasement.

I guess the only way people will come to speak out on the failings of the US is when enough people are homeless, hungry and out of work. The same situation Rome was in before it fell. The government and political structures collapsed when the masses got hungry and demanded change to the system that had failed them. The need for food is man's most basic need, and until that need is met, no other virtue, freedom, or benefit holds much meaning.

Wake up America! Too many people blindly accept or nonchalantly ignore the destructive path our nation is taking Evidently, these problems aren't hitting close enough to home to enough people. It's no wonder that few Americans bothered to ask why we marched into the Persian Gulf to preserve the opulent lifestyles of filthy-rich Kuwaitis, instead of concentrating on the more-pressing problems right here at home. Did it not occur to anyone other than me to question the reasoning behind sending our men to intervene in a nation that most Americans never knew existed before last August 2? And where did the money come from to bank-roll the aggression? Our nation is struggling economically. The overwhelming mentality in the US was: it doesn't directly affect me. Just like the poor and unemployed don't directly affect me. What a flock of blind, dumb sheep.

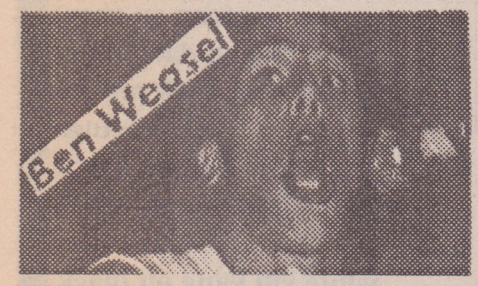
So many free-thinking, alternative, and punk people have tuned society out. Rather than fight the injustices and the wrongs, some of the most inspired and aware people simply drop out or give up. We tell ourselves that there's "nobility in poverty" and that we're not real punks unless we're poor. We tell ourselves that we don't want to succeed every time we try for a job and fail. We shut ourselves away from the mainstream people with the sheep-mentality and condescend on them in disgust. Yes, they're blind and shallow, but since we've got vision, we need to rock their boats and rattle their cages. People change their attitudes and actions when they wake up to new ideas and perspectives—we all did it when we found our identities in punk and alternative. They can change too.

I can't ethically low-rate this shitty state of affairs without offering ideas to cause change to the status quo. I say simply, ACT

NOW! Think about what oppresses you the most, and prohibits you from achieving or attaining a job, an education place to live, etc. Go to the library and read current newspapers and magazines. Progressive magazines, such as the Atlantic Monthly and the New Republic are full of aiternative and radical ideas by scholars and peopie who work in the fields they write about. You have to educate yourself to the facts surrounding an issue before you can see it in a valid perspective. Then address the issues— write letters to editors or papers and magazines. Write to companies that commit attrocities. Write graffiti about it. Call in and talk on open-line radio shows. Speak to other people about it. Get people interested, informed and committed to action. Everything starts small. But there are enough people interested in changing enough wrongs that they can band together and pool their strength. Greenpeace for example, began years ago, very small. REM always included their address in the liner notes of their albums. REM also had Greenpeace set up information booths at all their coliseum shows. Now since REM has hit mainstream acclaim, Greenpeace has acquired a larger following through REM as their following grew. Now even the most mainstream sheep knows about, and even supports, Greenpeace. That helped this whole environment-awareness movement get off the ground. People may join the cause since it's trendy, but that support is important, no matker what caused the constituents to get involved.

There are tons of us out there who can see the light through all the bullshit. Those of us who are enlightened have to inform all the blind sheep. We've got to push, pull, or drag them to wake up and get involved. No one can legitimately bitch about the status quo if they don't get off their asses and do something to change it. The American public has been blind to, and accepting of, problems far too long. The government has shown it won't change things. We've got to rise up and precipitate change ourselves, since US problems affect us the most.

Beth Johnson/ stationed in Okinawa



A SHORT EXCERPT FROM *Incredibly Disgusting Yet True Storles Part* 1 (UnPublished as of Yet):

1. Two fat girls once related a tale to me in which they found themselves drunk and giggling somewhere in the middle of a Northern Illinois field. The voluminous amount of beer they had consumed had created in them an acute need to urinate. Screaming with laughter like depraved baboons, they squatted in the field and allowed the golden rivers to flow. However, as they possessed no toilet paper (or a suitable substitute), they were forced to "drip dry" (their words, not mine) for roughly fifteen minutes. Weeks later, one of the girls visited her family practitioner with what she believed was a severe case of crabs which she felt she had contracted from one of her many dubious lovers. To her horror and astonishment, the physician informed her that her pubis was teeming with hundreds of intestinal parasites, courtesy of the large heap of cow dung she had precariously balanced herself above that fateful night!

2. A friend of mine named Steve told me about the time that he and a pal were sitting in Steve's bedroom drinking soda and chatting. He took a hearty swig of his drink only to acquire a mouthful of Marlboro butts and ashes via his comrade's makeshift ashtray which was cleverly disguised as a Pepsi can. A rabid anti-smoker, he was thoroughly sickened, although perhaps not as much as the time he took a gigantic bite of his hotdog, looked down, and discovered a chunk of fleshy whiteness nestled inside the confines of the frank. He gave up sausage products soon after. This same boy also had a single, long black hair growing out of the small of his back which he eventually named and extorted rent money from.

3. Speaking of repulsive stories about liquids, several months ago, your kind and gentle author was the recipient of a particularly grisly little surprise. I was viewing a Cubs game on Chicago's Number One Sports Station while enjoying a grilled cheese sandwich and a tall, cold bottle of Blatz beer. Between bites, sips and innings, I happened to glance at the bottle and noticed a huge, dead white worm floating amidst the suds, an evil death grin on it's bloated face. I saved the bottle and can say no more pending legal action.

4. While confined to long term drug treatment at the tender age of fifteen (I explain the reasons why in my upcoming autobiography, *Wretched Excess vs. Monolithic Minimalism or, God's Gonna Get You!* [Why did Maude always say that? Poor Arthur. And exactly who was Maude to invoke her Lord's name in her condemnation of her henpecked husband? I do believe that Maude was the first. TV character to get an abortion and we all know that nobody's god approves of that! Bea Arthur is an obscene affront to all that is tasteful within the art of acting and I suggest - if I'm not stepping too far out of bounds - an utter boycott of not only her deranged TV program, but also of the charlatans who dare advertise their unclean products on said program] *or, Mom Always Said Don't Play Smear The Queer In The House or, See Spot Run.* I am still comparing offers from several major publishing companies.), I knew two young men who were stripped of their smoking priveleges due to an infraction of the archaic rules. Having been in the center for some time, they were aware of a loophole in the rules which stated that all restrictions on priveleges were lifted should a resident leave the grounds for medical reasons. Desperate for their tobacco fix, the boys shared a gallon of SD-20 floor cleaner they found laying around, thus enabling them to be transported to the local hospital to have their stomachs pumped. At least they got their nicotine.

5. A childhood friend of mine named Todd Peterson returned home from school one sunny spring day with plans to bat a baseball about his back yard. After several vigorous swings, he managed to knock the ball into the 4 foot tall hedges that separated Todd's yard from his neighbor Mr. Hardy's. In attempting to dislodge the ball from a gnarled bush branch, he was assaulted by a sight that no human should ever be forced to witness - a severed human finger! Todd recoiled in terror and ran screaming into his house and the safety of his mother's arms. He later learned that Mr. Hardy, in a fit of boyish daredeviltry, had been attempting to trim the top of the bushes with his normally earthbound automatic lawnmower when it slipped, slicing his middle digit off just below the second knuckle. Though Mr. Hardy's mishap was a consequence of his own bad judgement at best, he always harbored a rather intense grudge against Todd for not immediately packaging the appendage in ice and swiftly delivering it to the hospital for re-attachment. The fingerless Mr. Hardy died a bitter man, but his legacy lives on in the haunted eyes of Todd, now a managing supervisor for a major suburban plastics company.

FROM THE UPCOMING PAPERBACK. *What Evil Lurks?: An Unflinching Lcok Into The Dark World Of The 3 Stooges,* (To be released by a large international Publishing company pending negotiations concerning marketing):

FACT! Shemp was an original Stooge! Embarrassed by his alcoholism and rampant pyromania, Larry and Moe had him placed in an institute for the criminally insane before the Stooges hit the big time. After Curly's death, the boys broke Shemp out under cover of darkness and kept him doped up on codeine for the remainder of his miserable career!

FACT!! Larry's real last name was not Fine, it was Finamore! Having suffered through years of hair yanking torment and vicious screams of "PORCUPINE!" at the sadistic hands of Moe, Larry spent most of his days following the Stooges breakup wandering about bald and heartbroken, finally pissing away his last dime on cheap floozies and liqour. One day while Larry lay broken in an alley, a young, enterprising Stooges fan approached him and offered to invest in his latest "hair"brained scheme. Thus was Hairline Creations born, and Larry's son Paul runs the company to this day.

FACT!!! Moe was a noted masochist, homophobe and closet fag! Today's psychiatrists would be dazzled by Moe's twisted devotion to denial and his intricate defense mechanisms. A product of his repressive times, Moe lived in constant fear of being exposed as a queer; ergo his violent onscreen attempts to keep his partners from blurting out the truth for all to hear. Although he specialized in beating his hapless cohorts silly for the viewing audience, once the red light on the camera went off it was a different story altogether. Many was the startled stagehand who mistakenly entered Moe's dressing room only to find him strapped nude to a bed of nails receiving sexual torture at the hands of future Stooge Curly Joe. (Sidenote: Moe tried unsuccesfully to change his name several times for fear that it made him sound gay.)

Although much of Moe's stage violence was a manifestation of his unwillingness to accept himself as a masochist, other factors were also at work. The infamous Stooge smacking was never a part of the original act. It all began one night at a live performance at the Twilight Theater in the Catskills when, during the act, Moe felt that Larry and Curly were venturing too close to his nightstick. Enraged, he lashed out at his friends, never suspecting that the previously bored audience would chuckle heartily, thinking it all to be a part of the act. The crowd sobbed with gales of laughter as Moe beat Larry and Curly savagely and screeched, "Get the fuck away from me, you

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buttplugging fairies!" That night, a comedic legend was born but Moe died a sad man, never able to accept the nature of his being.

FACT!!!! Curly had an enormous dong which he enjoyed whipping out and flapping at strangers for no apparent reason! An incessant masturbator, he often got the fellows into hot soup with the studio executives. Rumor has it that one day, at the height of a particularly ugly, drunken lunch at the studio commissary, Curly yanked his flaccid donniker out in front of a young Barbara Billingsley and offered to garnish her salad with a special sauce. Horrified, the prim Ms. Billingsley booted the obnoxious sausage stroker in the groin, causing a prostate malfunction which persisted until his untimely death.

THE FIVE GREATEST AMERICAN NOVELS OF THIS CENTURY IN NO PARTICULAR ORDER:

1. *Catcher In The Rye* by J. D. Salinger. A wonderful story about a boy who's sick and tired of the things most of us were sick and tired of as teenagers. Holden (our hero), however, remains painfully optimistic. He quits school and embarks on a quest to, well, find the meaning of life I suppose. Anyway, it's slightly dated, but an absolute must nonetheless.

2. *The World According To Garp* by John Irving . Don't let the terrible film turn you off. The first few chapters are slow, but this book quickly develops into a wonderful account of a man and his family in suburban America. Garp is the only son of a living martyr for the feminist movement. He marries his highschool wrestling coach's daughter and ends up discovering both wonderful and terrible things about life that I suppose most married men do. I'm not sure why I like this book so much, but I do know it's very funny and insightful and I've read it at least ten times.

3. *Bonfire Of The Vanities* by Tom Wolfe. Although it's fictional, it's still the definitive book on American society in the 1980's. You probably already know what it's about from the trailers for the terrible movie. I've heard some people complain that the book is too sympathetic towards it's rich, white male protaganist. That isn't the case but most great novels don't sit well with uptight reactionaries anyway.

4. *Neighbors* by Thomas Berger. Another one that was made into a movie. The movie is actually pretty good but it betrays the book's metaphorical, fantasy storyline. An obnoxious couple moves in next door to a stereotypical suburban man and his wife. Subruban man finds himself in the middle of a bizzare nightmare through the course of which he learns how to have a little fun, even if it means ending up physically damaged and humiliated most of the time. One of the most hilarious books I've ever read.

5. *A Confederacy Of Dunces* by John Kennedy Toole. Almost more famous than the book is the story behind it. Toole wrote it in the early 60's as a young man and was never able to get it published. He killed himself in the late 60's and his mother sent it all over the place trying to get it published to no avail. She finally convinced a faculty member at a New Orleans university to read it and the school decided to publish it. Eventually, the rights were bought by a larger company and it ended up wiining the Pulitzer and almost unanimous critical acclaim.

It's the story of a fat 30 year old man named Ignatius J. Reilly who lives with his mother in New Orleans. Although he has a master's degree in some sort of medieval studies, he spends his days not at a lob, but screaming at the TV and occasionally writing bizzarre ramblings about the wretchedness of the 20th century in his notebooks. Through a strange set of circumstances, Ignatius is forced to go out and get a job which sets off a series of hilarious happenings. He forges his bosses signature to a letter intended for a disgruntled distributor of his company's product in which he states, among other things, "If you molest us again, sir, you shall feel the sting of the lash across your pitiful shoulders." Well worth your time.

Naturally, there are other, perhaps equally great American novels that were written in this century, I just can't think of them at the moment.

SOME GREAT MOVIES YOU SHOULD RENT AND WATCH IMMEDIATELY:

1. *Badlands*. This 1973 film stars Martin Sheen and Sissy Spacek as thinly disguised caricatures of Charles Starkweather and his teenage girlfriend. After Sissy's pop disapproves of their relationship, Martin blows the old man away and burns down the house. The two embark on a killing spree across the badlands with plans for Martin to cross the Canadian border and become a mountie. I've heard people claim this movie is slow. Not true! It's a wonderful slice of late 50's Americana (Sheen looks exactly like James Dean in the movie) and it's much more entertaining than anything Martin's idiotic sons have ever been in. The soundtrack is also enchanting, a weird melody played on some sort of demented keyboard which pops in and out. of the film.

2. *The Sadist*. Also very loosely based on the Starkweather murders, this one stars Arch Hall Jr. (of *Wild Guitar)* as a, what else, sadist who terrorizes three school teachers at an abondoned service station in the Southwest. Made in the early 60's, it's the oldest film I've seen that shows a man getting shot in the head. The acting is atrocious and the production values are abonimable. Arch Hall Jr. is a delight to watch, mainly because you get the feeling that he has no idea how comedic this film is. The ending is one of the most inspired and fitting in movie history.

3. *Blood Feast*. Herschell Gordon Lewis' first and best gore film, it's the story of a crazy manager of an Egyptian catering service named Fuad Ramses who is liberating body parts from innocent local females in order to raise the spirit of his long dead queen. Ramses agrees to cater a party for a rich North Shore (H.G. lived in Chicago and filmed in Florida, where he moved permanently after becoming entangled in a series of legal problems) woman's daughter and decides to manifest his evil plans at the party. Unbelievably cheesy, we see numerous "scary" closeups of Fuad's face which allow us to scrutinize the huge plastic eyebrows plastered to his forehead. The sound, photography, direction and acting are all incredibly pathetic, but that only adds to the fun. One common demoninator of all the great gore films of years gone past is that they had wonderfully imaginative endings. *Blood Feast* is no exception. Ramses buys it in the back of a garbage truck. Rumor has it that no one ever saw the actor who played Ramses after the movie was completed. Perhaps he really did die a horrifying death in the truck... *Once Upon A Time In America* stole that same ending years later.

4. *Wizard Of Gore*. H.G. Lewis quit doing gore for a while, but he came back to make three more disgusting little masterpieces, including *Color Me Blood Red, The Gore-Gore Girls* and *Wizard Of Gore*. They're all entertaining, but I like *Lizard* for its hokey villain and supernatural premise. See, the Wizard puts on a live performance every night in which he gorily dismembers audience participants, or so it seems. They are always restored afterwards, but roughly a half hour later, they collapse in a bloody heap, exactly as the Wizard had previously butchered them. Most enjoyable is when the heroine and her boyfriend go to see the Wizard's act three nights in a row and are seated amongst the same exact audience wearing the same exact clothes. You can also see sheets of plastic underneath the gored victims, obviously to protect the floor of a hall rented for the film. The effects are so phony it's ridiculous but again, that's what makes it fun.

5. Watch out for Troma films. *Toxic Avenger* is a wonderful piece of filmmaking, and I even liked *Class Of Nuke 'Em High* but most of the other stuff I've seen by them is shit. Lately, Troma's been buying up the rights to other people's terrible films and marketing them as funny gore flicks. The problem is, they try too hard to be funny and the gore rarely makes up for it. They do manage to do a good job of inserting plenty of t&a but you'd really be better off watching a Stagliano fuck flick than putting up with *Toxic Avenger Part 2*. Some Troma films to avoid at all costs are: *Blood Hook, Redneck Zombies, Monster In The Closet* and all *Toxic Avenger* sequels.

Other great gore/bizarre films to rent include: *Re-Animator* (the sequel is pretty lame), *From Beyond, Dolls, Faster Pussycat, Kill, Kill!, Street Trash, Pink Flamingos, Female Trouble, Desperate Living, Polyester, Multiple Maniacs, Deranged, The Toolbox Murders, 2,000 Maniacs, Henry: Portrait Of A Serial Killer, Freaks*, and about ten zillion others that I can't think up right now. I've said in these pages before that I think we need someone to cover these types of movies in MRR. I don't know about other cities, but in Chicago, there's at least one good theater which along with the art films, shows disgusting and weird underground exploitation films. Maybe an enterprising Chicagoan can get out and review some of these. Several people have written to me expressing an interest in reviewing these types of flicls, but they're writing to the wrong person. Drop a note to Tim and explain why you'd be the right person to inform the rest of us about the great new underground flicks out there.

Another idea (Tim just may blow his stack on this one) is to have someone review these new homemade porn videos that are taking a huge chunk of the established pornmaker's business away. There are quite a few companies out there who specialize in quality productions of real people having real sex. The downside to this is that with regular people, you get regular beer bellies, regular flabby breasts and regular old ugly people in general. Still, I think it may be the wave of the future for pornography and it's well worth checking into...

INTERESTING MAIL I'VE GOTTEN LATELY:

A. Dr. Sempejii of Dearborn, Michigan has been bothering me again about that vasectomy. I've told him many times that I will only allow him to perform the procedure while I am on stage playing a show with my band but he claims that it would be impossible due to health codes and professional

ethics. I will have to think long and hard on this one as a free vasectomy sounds almost too good to pass up.

B. A girl named Melody Schlecta sent me a letter demanding that I cough up the $8,000.00 I owe her in child support. She also demanded the return of her Walkman and her Poco tapes. I think she must have me confused with someone else. Perhaps that's why the letter was addressed to "Artie Dickson".

C. I've gotten some disgusting things in the mail, but nothing even close to what I found in my post box today. Chris Barrows sent me, among other things, a revolting hunk of suet cake. I gave it to my mother who stored it in the freezer for winter consumption by the neighborhood birds. Mr. Barrows recently scored the gig of a lifetime for his band, PINK LINCOLNS. Somehow he conned his way into performing for a huge crowd of retarded people at a summer camp in central Florida. I turned green with envy as I read Chris' words: "It was the ultimate punk show. Dorsey had a kid smiling and hanging on him for the entire set. They thought we were cooler than Vanilla Ice. After that show, well, it's all downhill from here." Chris was kind enough to send along a Camp Thunderbird t-shirt along with a cassette of the show as well as a cassette full of old Ramones, Dickies and Weirdos shows! Chris enjoys selling his products through the mail and receiving people's dirty underwear at PO Box 310754/ Tampa FL/ 33680-0754.

D. Much is happening in Florida. A boy named Iggy sent me the first issue of his fanzine, Scam. It's a big sloppy zine chock full of ridiculous scams that probably don't work, insane ramblings concerning conspiracies (Ted Kennedy drove off that bridge on purpose in order to get a chance to snack on Mary Jo's medulla), lists of what Iggy has eaten out of dumpsters lately and other weird, fun stuff. It's one in a long line of zines that are taking the Cometbus approach; little in the way of bands and reviews, and lots of silly everyday stuff that probably wouldn't be half as entertaining without the charming and kooky personalities of their editors. Many of these zines suck, but it's still nice to see a switch from the standard zine format and Scam, along with Pulp, is one of the best I've seen. Iggy's zine says "Free For Punks" on the cover but you may wanna send a couple of bucks his way for a copy at 425 NE 4th Ave. Apt B/ Ft. Lauderdale FL/ 33301.

Speaking of Cometbus, Aaron Elliot has moved back to the Midwest, at least temporarily. I keep trying to talk him into leaving Minneapolis for Chicago but he, along with a lot of other people, seem to dislike this toddlin' town. What can I tell you, punkrockwise there's not too much happening here, but in all other aspects it's a pretty decent city to live in. Aaron is one of the few people who are aware, however, that the big cities are dying an ugly death. Places like Olympia, WA, St. Paul, MN and pretty much any town in Florida are becoming the places to be. Me, I'll be sticking around in the Windy City for at least a few more years. It's too expensive but it's also not as culturally deprived as most of the smaller towns (although I expect that'll be changing within the next few years, when every punk rock miscreant and their brother invades the small towns). Anyway, Chicago isn't so bad for a city it's size. It's not as ugly and stupid as New York and not as hypocritical and flaky as San Francisco. Although there are literally no decent places for punk bands to play in the city, it's pretty happening culturally in other aspects, especially film and theater. Besides, the harsh winters keep most of the brainbaked douchebags from the West Coast from settling down here. Now if the Cubs would only win a pennant one of these years.

Speaking of sports, by the time this one comes out it'll be mid-November so it's time for some predictions. I'm writing this on September 16th with and by the time it gets to you, you'll have seen the Minnesota Twins get whipped by the Pittsburgh Pirates in the World Series. Ok, I've been wrong before, but I don't bet these days anyway so it really doesn't matter. NFLwise, we're only three games into the season but it's already obvious that, barring serious injuries, Buffalo will once again dominate the AFC. The only team with a shot is Houston but this just isn't their year. For the NFC, watch New York crumble and fade while New Orleans rises. Chicago will be a playoff contender but it's gonna be a close call between Minnesota and Washington for the title. At this point I gotta go with Washington, who will advance to the Super Bowl only to be humiliated by the mighty Bills.

That's all I have for you this month. Remember, although the MRR staff rarely reads my column, they always read my mail so when you send a letter asking me how much it costs to bribe me into plugging your latest band or fanzine, write it in pig latin. It will puzzle the cretins into apathy.

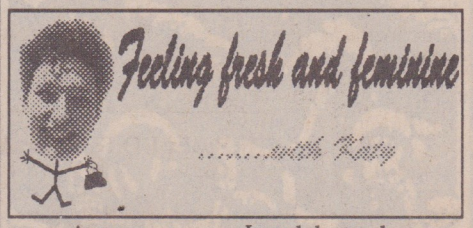
What will be my last column was published last issue. I don't think I really have enough to say to warrant a monthly column, so I'm going to stop for now. I hope you've enjoyed what I've written. I kinda liked some of it. I'm just writing this now to tie up some loose ends, so I'll keep it short.

No, I don't live in New York anymore. I currently live in Austin, Texas. Please don't write me asking about the NY scene. I hate New York. It's a shithole. Write John Jersey a letter and he'll tell you all about it (224 Whispering Hills Rd., South Plainfield, NJ 07080).

Also, GO! is no longer together (finally!). No, we don't have any extra recorded material lying around, but thanks for the offers. It looks like the 4th EP will be the last. Jim is now in HELL NO, with Janis and Joe from Citizen's Arrest and John Jersey. He's also doing a project with me called (ego.), which we will be recording in January. Labels, please inquire. Aaron is not involved with any bands right now, being engrossed in his studies up in Albany, NY. Last I heard, Anthony Emo was in PUZZLEHEAD. John the GO! skin still plays 2nd guitar for SFA. Ronn just works. Steve's not in a band, I don't think. Don't know about Bob. Greg started a label, Tasty. Esneider is still in HUASIPUNGO. I'm repressing "Your Power Means Nothing", but I won't use this space for advertising. Send $3.

I'm interested in working with bands graphically. Please inquire. I've also got copies left of my sets of graphic prints. Please inquire.

For those interested, I'm currently a student at the University of Texas at Austin. Feel free to write me at the address below if you want. To anyone who interviewed us in Europe: please send a copy of the zine. Danke. Take care. I'll see you around. Note: As I type this, I turn 23. Mike BS, PO Box 684211, Austin, TX 78768. USA. Deutschen:Schreiben Sie in Deutsch, bitte. Ich studiere das hier, an der Uni. (Achtung! Mein Deutsch ist noch nicht so gut, aber ich bestehe!)



As a gun-owner, I read the trade magazines in order to learn as much terminology and information as I can. They're pretty informative but some of the politics really make me cringe. If you went by Guns&Ammo, you'd think that all gun-owners are redneck Desert Storm commando dorks. Since there's been a lot of controversy over gun control, they've been keeping us up to date on the NRA and the Second Amendment. "They're taking away our right to bear arms!" they holler, and then proceed to do a two page tribute to our brave boys in the gulf. I'm sorry, I don't want to see my rights violated any more than they do, but I guess I get a kick out of seeing them squirm. It's like Andrea Dworkin exercising her right to free speech in order to get pornography banned. Join the fucking club, I say. It just blows my mind that these people don't realize the issues are all the same. All our rights are being destroyed. Everybody's. Some of them are issues that offend the so-called Moral Majority, such as pornography or abortion. Even scarier is the erosion of those amendments that give us the strength to curtail the state's authority. You know, freedom of speech and press, the freedom to assemble in peaceful groups, search and seizure, and the right to bear arms. Altogether, it comes down to the same thing - somebody wants us tied down, gagged, and powerless. Most gun owners argue that the right to bear arms is the right to protect themselves against physical assault by criminals, but no one remembers that according to the wording of the second amendment ("A well-regulated militia being necessary to the security of a free capitalist state, the right of the people to keep and bear arms shall not be infringed.") the bill of rights were all provisions against tyranny. Now, do you really want the cops to have weapons that you can't? I'm not saying that you should all go buy guns and prepare to kill as many pigs as possible, I'm just saying that there's something scary about not being *allowed* to have the same weapons as the people who control you. Unfortunately, the second amendment isn't really being discussed outside of the gun trade magazines. It seems as if the topic of firearms is verboten in polite society. Non-shooters tend to look at those of us who own guns as paranoid, violent loonies. Those people who know me have mixed reactions. One pen pal seems to be for the most part amused, attributing my fascination with

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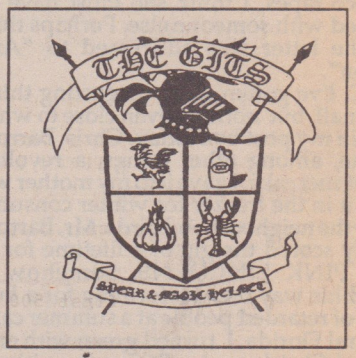

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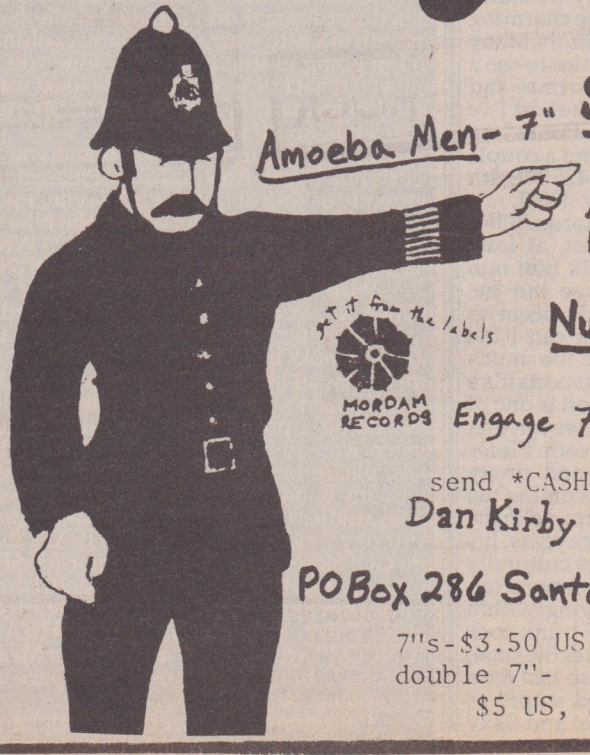

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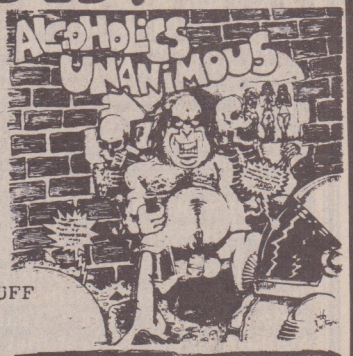

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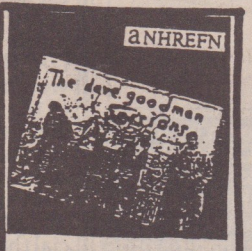

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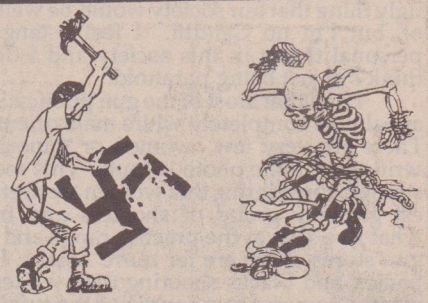

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handguns to penis envy. Well, I can't help it if weapons are considered phallic, and if having a penis equals power, then fuck yeah, I'm envious! I think violence is a sick and ugly thing that our society would be well rid of, but I'm no Gandhi. I feel a tangible personal threat in this society and I don't think I'm just being paranoid.

I find that most of the gun publications are almost completely white male oriented. There are very few women or minorities writing or in the photo layouts. This seems strange, considering that women are the fastest growing group of shooters and from what I've seen at the practice range and the gun stores, there are far more Asians, Hispanics, and Blacks shooting than whites. I wanted to write to a couple of the publications about this issue, but didn't want to come across as an obnoxious jerk with a bunch of blunt accusations. Instead, I looked through the most recent issues of Guns&Ammo and Peterson's Handgun Quarterly. Both had a couple of photos and illustrations of women competently firing guns, but no ethnic minorities. I decided that a letter of thanks would be a tactful way letting them know we pay attention and encourage them to continue. As a further hint, in both letters I said "If you portray women and ethnic minorities as gun owners, you will go a long way in counteracting the stereotype of the trigger-happy redneck." I wasn't really expecting any response, but both publications wrote back very quickly.

The editor of Guns&Ammo wrote a short thank you and sent the 1992 buyer's guide that contained two articles by and for women. One was called "Feminism and the Second Amendment" by a woman who said she was a "card carrying member of both the NRA and the NOW". She discussed the role of women in the struggle to defend the second amendment rights and the stereotype of gun owners held by the stereotypical feminist. Then, there was a piece on self-defense handguns written by a female shooting champion. She was particularly refreshing as her article didn't patronize women shooters and actually recommended that women try the heavier caliber handguns (which are traditionally considered "too big" for a woman to handle.)

Peterson's Handgun Quarterly were more personal in their response, with a nice letter full of information on references and organizations. Of the two publications, Peterson's is the most consistently "woman friendly", with most illustrations, photos, and text portraying women seriously using firearms. The editor explained that they have been consciously doing this in order to reach women, since they are a rapidly expanding market.

It was nice to be taken seriously by both publications, and I was glad that I'd done it. But I still feel as if there is a lot of room for improvement in the attitude held by the entire gun industry. Yeah, more and more women are buying handguns, and the companies are all responding to this new market with products and marketing aimed at the female shooter. From shoulder bag purses with concealed holsters to handguns specifically "designed for women," the range of products for women is immense.

When I bought my first gun, the salesman showed the "LadySmith" line by Smith and Wesson. "These handguns are made especially for women, built for smaller hands." At 5'10", I'm hardly petite, and I wondered just why I needed a special handgun. When I remarked on this, the salesman said "Oh, that's just a marketing ploy" and put them away. Then he showed me a Smith and Wesson 38 that was the exact same gun minus the "LadySmith" engraved on the barrel. It was also about thirty dollars cheaper. I liked the gun, and purchased it. I've since seen the Smith and Wesson catalog which describes the LadySmith line as being "stylish" and claims the LadySmith models have had their actions loosened up to be smoother and easier to handle. (I handled the LadySmith 38 special, and didn't discern any difference in the action at all.) At least Smith and Wesson market decent guns for women. I've seen a lot of pink, pearl-handled, two-shot .22 derringers that are supposedly appropriate for women. Yeah, an attacker would take one look at that thing and be reduced to gales of hysterical laughter, so it may be incapacitating in that respect. Also, women are usually encouraged to stick to the lower calibers, as the recoil of anything more powerful than a 38 is supposedly too strong for a woman to be able to control. Is my hand that weak? That seems a little silly to me. Well, I guess I don't pay too much attention to that sort of thing. For the most part, everyone I've dealt with (salesmen, the manager at the range where I practice) have been really very nice and helpful and not in the least bit patronizing. It's actually nice to be female in those situations because I don't feel like a fool for asking dumb questions. A man may be expected to just instinctively know all about guns, but a woman can ask anything and the men really enjoy helping me out.

Anyway, as much as I enjoy talking about them, this column isn't really supposed to be about guns or violence, or whatever. I've just found it interesting to enter a group of people that are for the most part very unlike myself. This is basically my reaction to some of the ethics and beliefs I've noticed in the "gun culture" (for lack of a better phrase). Now I've gotten all of this off my chest, and I promise never to write about guns again!

This month I'd like to begin by telling everyone how much I hate CDs. Maybe I'm just an old-fashioned, cantankerous kind of guy, but CDs just depress the hell out of me. For one thing, most of the time the ones I've heard don't sound any better than records, and often times they actually sound worse. In place of the surface noise on records (especially indie records), which tends to make them sound rawer, CDs offer only a sqeaky clean clarity, which tends to take the edge or bite out of badly-recorded punk and raunch rock records. For classical music and jazz, which I never listen to, or for certain types of well-produced heavy guitar rock or rap records, CDs may represent some improvement. But the minor improvement that is discernable in these latter two cases certainly does not compensate for the greater expense, boring packaging, and generally wimpy aesthetic of CDs. Leaving aside the issue of sound quality, the sad truth is that CDs have no fucking soul. The packaging of an LP or 45 usually contributes to its aesthetic appeal, and on some subliminal emotional level can even increase the appeal of the music. For some inexplicable reason, opening up and examining a record is actually exciting, whereas unwrapping a CD is about as stimulating as unwrapping a tie one of your relatives bought you for your birthday. There's usually nothing inside to capture your imagination. Up till now I have steadfastly resisted buying a CD player or any CDs, and fortunately for me most of the records I am interested in come out on vinyl. But there are already some good releases that are only available on CD, such as the ALICE IN CHAINS LP, and I fear that soon the unwillingness of major record labels to put out records will force me to submit to fate and buy a CD player. On the other hand, I keep hoping against hope that CDs will go the way of the 8-track tape and communism—into the dustbin of history. But the majority of the "record"-buying public today is just as stupid as ever, and no doubt prefers the convenience and soulessness of CDs, so I guess CDs are the wave of the future.

And while I'm engaging in these relatively trivial rants, I should also add that I normally don't like record covers which don't contain a picture of the band. I don't know why anyone would rather see photos unrelated to the musical content or, even worse, some art student's painting than get an idea of what the people who are making the music look like. Certainly there are exceptions, but what in the world could possibly justify a cover like the one on VICTIM'S FAMILY's **White Bread Blues** LP? With a cover that lame, one can only assume the group's music is equally uninspired.

As for records, I just bought the new NIRVANA LP, **Nevermind**, and is it ever awesome. Aside from a couple of lightweight numbers for college radio, presumably their equivalent of the ballads many metal bands include in their albums to capture the teenybopper audience, this magnificently-produced record is chock full of great plaintive vocals, dynamic song structures, and bone-crunching guitar power. Therein one can find full on punk blasts and quasi-metallized anthems, along with some of the heaviest hook-laden 60s psych and pop stuff I've heard in a while. Kind of like HUSKER DU meets METALLICA meets the DESCENDANTS. Without any hesitation at all, I would rate "Smells Like Teen Spirit" as one of the best songs (and videos) of the 1990s, and perhaps of all time. The tension between the moody, psychedelicized segments and the head-banging, ear-splitting choruses is truly incredible. Some people will no doubt complain that **Nevermind** is more commercial than **Bleach**, which may well be true. But I don't think the addition of better melodies and hooks is anything that should be criticized, although I hope they don't get mellower, a la late HUSKER DU, in the future. In any case **Nevermind**, which is filled with songs that stick in your brain, made it crystal clear why I haven't been bowled over by groups like the MELVINS and a lot of the SubPop stuff. Although MUDHONEY, TAD, etc. all have a killer guitar sound, with a few notable exceptions their songs are either tuneless or hookless and hence not particularly memorable. The kind of leaden guitar grunge

without hooks which is characteristic of these bands is right on the border of that irritating quasi-industrial noise which I hate, which is why my SubPop collection is more or less restricted to L7, the DWARVES, and NIRVANA.

Another great album is the SOCIAL DISTORTION LP that came out over a year ago, the one with "Ball and Chain". For one thing, Mike Ness still has the great voice that made him one of the best of all punk singers. For another, the guitar sound is both tasteful and hella chunky, and the songs are instantly memorable. A lot of people were whining about the fact that SOCIAL D signed with a major label, which may or may not be justified, but the bottom line is that their music hasn't changed much at all. In fact, I think this album is the best LP they've ever released, and if you have any doubts I suggest you listen to "So Far Away" and "Let It Be Me". Even the countrified numbers like "Story of My Life" are real good, and the best stuff here is up to the standard of their past classics like "Mommy's Little Monster". I'll have more to say about the vexed moral and practical issues involved in signing with major labels in the next MRR, which is devoted to "punk business", but in the final analysis you can't gainsay a great record, even if it is on a major.

Yet another hot new release is the 45 by MALICE IN WONDERLAND, which has the requisite super-heavy guitar sound, cool vocals, and imaginative songs. In short, it's the kind of record that blows away much of the indie competition, and it makes one wonder why more bands aren't this good. Perhaps because most of them look to lame musical sources and/or lack even a glimmer of originality, which reflects badly on the current state of the indie scene. To be fair, however, I should point out that there are probably dozens of good new releases each month that I've never even heard. I simply lack the time and money to buy every new rock n' punk release that is released these days, and I don't know anyone whose judgement I can invariably trust to direct me to the ones I would definitely like. Exposure to new releases is thus a hit-or-miss affair for me nowadays, which is very unfortunate, so I'd appreciate any suggestions from readers who can simultaneously appreciate the STOOGES, the UNDERTONES, AC/DC, 60s punk groups, GUNS N'ROSES, the MIRACLE WORKERS, BLITZ, METALLICA, the LIME SPIDERS, the CONTROLLERS, and the first POISON LP. Am I the only person in the world that recognizes that all of these groups share some great songwriting ability, nasty ass guitars, a trashy aesthetic, and a shitload of energy? Maybe so, but I doubt it.

ROCK N'ROLL MINUS THE SEX

Recently I heard something which got me reflecting about one of the chief problems with MRR, if not punk rock in general. It seems that a well-known late-blooming political punk, whose name shall mercifully remain unmentioned, was horribly offended by the cover of one of the MUMMIES singles, specifically the one with the naked babe. This was significant for two reasons, first because he didn't recognize that it was meant to be funny, thus displaying his own lack of imagination and sense of humor, and second because it underlined the persistant effort by certain constipated punks to suppress the sexual dimension of rock n'roll by labelling nudity and expressions of sexual desire as "sexist". Those who have complained about the cover of the DWARVES recent records also fall into that repressed category. So it seems necessary to restate something that is perfectly obvious to anyone with their eyes open. Sex has always been, and continues to be, a crucially important element of rock n' roll's appeal. Let's not forget that ELVIS's pelvis was covered up on the Ed Sullivan Show to prevent the overstimulation of teenage sexual desire, or that straight society originally considered rock n'roll to be "jungle music" rooted in the untempered sexual passions of "savage" blacks. Anyone who denies that fact simply does not understand anything about rock, including punk rock. Nor is this sexual emphasis something negative. It is not only perfectly natural, since the people who listen to the most rock are usually in that adolescent or young adult phase characterized by raging hormonal drives, but is also one of the things that makes rock so viscerally thrilling and subversive in relation to mainstream morality. Hence the idiots in the punk scene who try to drain the sexual passions out of rock n'roll are not only doomed to frustration and failure, fortunately for the rest of us, but are unwittingly adopting the same puritanical and authoritarian approach that has caused so many kids to rebel against their parents and listen to punk rock in the first place. What could be more stupid and counterproductive than to tell a rebellious young punk that he (or she) shouldn't allow himself (or herself) to admire attractive members of the opposite sex? The reaction of any self-respecting punk should be the same as mine—to tell such morons to go fuck themselves (since, presumably, no one else would want to).

This confusion between sexual desire and sexism is sadly characteristic of the new form of puritanism which humorless feminists have been trying to foist upon us for over a decade. These people, despite all of their complex rationalizations, are no different than the traditional conservative guardians of public morality, and it is thus no accident that "pro-choice" feminists and "pro-life" religious fundamentalists have joined forces in various places in efforts to ban "pornography". It would be difficult to improve upon my academic rebel heroine Camille Paglia's successful efforts to puncture the hot air balloons of these so-called feminists, so I will merely note one illustrative example of their recent local efforts to suppress freedom of expression.

About two months ago, a fellow was sitting in a local Berkeley breakfast diner reading an article in **Playboy**, when his waitress told him to put it away because she wanted to work in a "pornography-free" environment. He immediately complained to the manager, who eventually agreed that he had the right to read whatever he wanted. Upon leaving he left a "tip", a note reminding the waitress to read the First Amendment. Later, he publicized this incident, which led another person to organize a **Playboy** read-in outside the diner to stand up for free expression in Berkeley, a town which sorely needs to be reminded of its value. This precipitated the efforts of local feminists to organize a counter-demonstration. The result was that on the designated day yet another ridiculous symbolic drama was played out in Berkeley. On the one side were a bunch of loud-mouthed guys (and a few anti-censorship women) vociferously defending their right to read **Playboy**, on the other a bunch of loud-mouthed "politically correct" womyn whose idea of cleverness was to wear representations of penises on their faces and throw ketchup-covered hot dogs. (Note the subtle symbolism there, bloody male organs which the womyn presumably felt were responsible for all the evil in the world.) They then proceeded to grab copies of **Playboy** and tear them up. Although neither side acquitted itself with distinction, the behavior of the women was especially obnoxious. It would have been pathetic and laughable if it did not reflect such a shocking level of intolerance and puritanism (although in some areas of Berkeley, an explicit lesbian sex magazine would have probably elicited interest rather than outrage). During the confrontation these witless and humorless fanatics defended their efforts at censorship by falsely claiming that they were trying to "educate" people about violence against women, though as usual they failed to provide any evidence that reading **Playboy** contributes to this phenomenon, rather than censor anyone. This has by now become the standard refrain of all would-be censors, since they know that most people view censorship as a bad thing. The same bogus claim was made not long ago by a bunch of fundamentalists who organized a rock record bonfire in the Deep South. If these efforts to prevent other people from being exposed to something, by destroying it if necessary, only constitute "education", I'd hate to see what censorship is.

This is the kind of reactionary attitude that drains all the life and fun out of everything, even if it doesn't result in actual censorship. It therefore has no real place in the punk, which like other forms of rock n'roll is largely fueled by hedonism, despite the efforts of some to deny this. There is nothing "sexist" about being physically attracted to members of the opposite sex (or, if one is gay, the same sex), nor about people being proud of and voluntarily exposing their bodies on a stage or an album cover. Like the term rape, which should be applied only to actual efforts to coerce someone into having sex, the use of the term sexism should be restricted in its application to actual efforts to discriminate against women, either as a group or on an individual basis. Using these terms indiscriminately to characterize everything one considers "offensive" or doesn't like only succeeds in trivializing both concepts and making it more difficult to take action against genuine cases of rape and sexism. So this is a sort of appeal to give the phrase "sex and drugs and rock n'roll" meaning again in the overly serious and uptight segments of the punk scene. Let's see more bands with names like the LEWD or PUSSY GALORE and less with self-righteous monikers like WALK PROUD or—can you believe it—VEGAN REICH. Let's hear more tongue-in-cheek songs about "dope and guns and fucking in the streets", and less cliche-ridden whining about the evils of S.R.H. (sexism, racism, and homophobia) and meat-eating. Who wouldn't rather listen to the SPUNKBUBBLES's classic "Metal Wench" than the stodgy, humorless dirges of POISON GIRLS?

And speaking of sex and sexism, perhaps a few words should be said about the ridiculous farce surrounding the Clarence Thomas confirmation hearings. Although sexual harassment in the workplace is certainly a serious matter, it is only in America and Britain, with their oppressive levels of sexual puritanism, that so many people are simultaneously obsessed with and morally offended by the personal behavior and sexual

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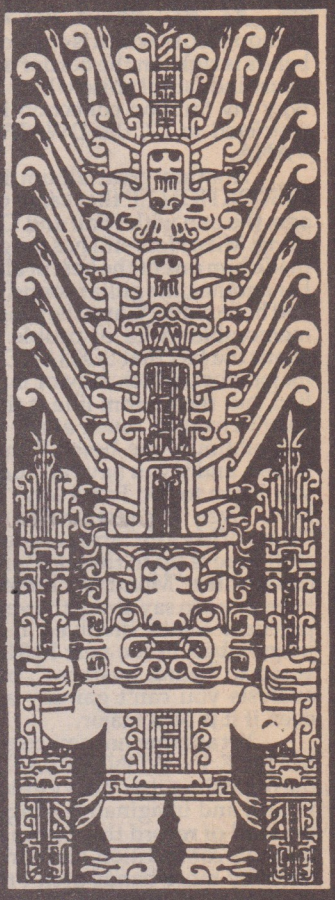

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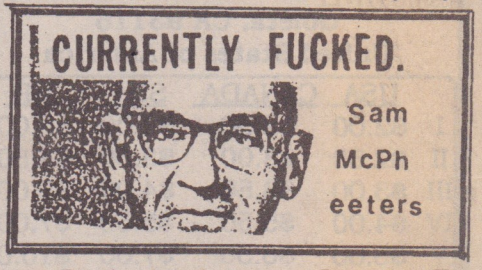
peccadillos of public figures. Occasionally this ends the political careers of such figures, as in the case of Gary Hart, but usually it results in nothing more than a titillating public airing of dirty private laundry without great tangible effect (other than the personal humiliation of the accusers and accused), as with Thomas and the Kennedys. Meanwhile the really essential political issues, such as the ongoing betrayal of public trust via covert and illegal efforts to subvert the democratic process and the economic havoc wreaked on the entire country by official corruption and self-aggrandizing speculation, generate relatively little popular interest, much less outrage. Thus the Iran-Contra scandal—which was important not so much because it involved the illegal transfer of weapons to Iran in exchange for money to help fund the Nicaraguan contras but because it represented a conscious effort by members of the executive branch and intelligence community to exceed their mandate, ignore public opinion (as reflected in polls), and secretly circumvent Congressional restrictions on the conduct of foreign policy—only turned Oliver North, an uncritical and zealous follower of anti-democratic orders who would have made an ideal guard at a Nazi concentration camp or a Soviet psychoprison, into a martyr and hero.

The most important recent confirmation hearing had nothing to do with Thomas, but involved Bush's nominee to head the CIA, Robert Gates. According to the testimony of some of his own subordinates in CIA's analysis branch, Gates systematically pressured them to produce reports which supported the rightist political predilections of his boss, William Casey. This politicization of the intelligence producer-consumer relationship violates the basic principles and fundamental purpose of intelligence analysis—to provide accurate and up-to-date information so as to enable those responsible for directing government policy to make the best possible decisions. When intelligence community analysts cease being more or less disinterested providers of accurate information and are encouraged to become, via the distortion or withholding of information, disseminators of disinformation and de facto advocates of particular policies, the entire intelligence process is corrupted. After all, leaders who are fed inaccurate information cannot be expected to make intelligent or appropriate decisions. Thus Gates, whether out of personal conviction or subservience to Casey, committed one of the worst sins that one can commit in intelligence work. Moreover, he has been directly or indirectly involved in many of the most serious intelligence scandals in recent years, including those designed to subvert the democratic process. Although it would be absurd to expect that anyone Bush appointed as DCI would be concerned about morality or democracy, either at home or abroad, the least one can expect is that said person will not subordinate the process of analyzing raw intelligence data to partisan political pressures. Gates' record in this vitally important area is abominable, and as DCI he will no doubt loyally carry out Bush's ongoing initiatives to beef up the intelligence establishment and circumvent Congressional oversight of secret operations. That is really something to worry about.

In contrast, Thomas' appointment in and of itself does not strike me as being a matter of crucial importance. For one thing, even if Thomas had been rejected for that position on the Supreme Court, Bush would simply have appointed another person with a "conservative" social agenda to take his place. The Democrats and various "progressive" pressure groups, which are trying to make up for their general political impotence by attempting to derail Thomas, would not ultimately have been able to pressure Bush into nominating a person with, say, a pro-abortion stance. After all, when Bork's nomination was rejected, another conservative was appointed in his place. Thus the rejection of Thomas would have done nothing to prevent a conservative majority from being established on the Supreme Court before the end of Bush's term. For another, many of the criticisms that have been directed against Thomas are unwarranted. Although he is almost certainly opposed to abortion, a very serious thing indeed, he is by no means a "reactionary" or an "Uncle Tom". Anyone who believes he is ought to read the column by one of this country's greatest civil libertarians, Nat Hentoff, in the 10 September 1991 issue of the **Village Voice**. Contrary to the insistent claims of leftist activists and many black interest groups, Thomas has not forgotten his black roots and his impoverished childhood. Ironically, his position on the actions blacks must take to improve their lot in America is in some ways remarkably similar to that of Malcolm X. Moreover, in his judicial decisions and actions as the head of the EEOC he has consistently shown himself to be a staunch defender of individual rights, no small matter in an era in which individual rights have so often come under attack and been violated. In this sense he goes directly against the grain of the current intellectual climate, in which an emphasis on collective rights and group identification at the expense of the individual is de rigeur. I am behind Thomas 100% on this issue, for reasons I will explain in a future column, wherein I will challenge the widespread and historically erroneous view that individualism is "reactionary" and collectivism is "progressive". If Hentoff is right about Thomas' long-standing judicial concern for individual rights, I would much rather have Thomas on the Supreme Court bench than an authoritarian conservative of the type Bush might well have appointed had he been rejected. You know, the type that regularly sacrifices individual rights and personal freedom for the supposed good of the state or nation.

Up till now I have not said anything about the sexual harassment charges. Although I suspect that Thomas is guilty of making suggestive remarks to Hill, only Thomas and Hill really know what happened between them. The one positive result of the airing of these charges is that the issue of sexual harassment now has a greater salience, and in the future some men will think twice about behaving in this way in the workplace out of fear that it might have a negative impact on their subsequent careers. But if making lewd remarks were alone sufficient to disqualify someone from high public office, 99.9% of the male officials in Washington—and many of their female counterparts—would also have to return to private life. That's not a bad idea, given their generally miserable performance in office. But where would we find hundreds of thousands of morally pure, sensitive, and non-sexist people to replace them? I haven't the slightest idea. Certainly not here in "progressive" Berkeley, where insensitivity and intolerance are as common as tie-dyed tee-shirts. My own view is that an individual's private life is nobody's business but their own—unless they are actually violating another individual's rights, including the right to privacy. In other words, if Thomas put so much pressure on Hill that she felt she had to put up with his insinuations or respond to his entreaties in order to avoid jeopardizing her career, that would be a clear violation of her workplace rights and would thus warrant legal action. In this day and age, nobody should have to put up with that type of crap. But in the absence of such a violation, mild flirting and possibly even bawdy interchanges should not be viewed as a public or political matter. Although it's not always easy to draw the line, a person with even the slightest degree of sensitivity should be able to tell if their flirtatious behavior is really disturbing someone else. Persisting at that point does in fact constitute harassment, even if it doesn't obstruct their career in any way.



Big fat thumbs up, say I, on the "To 'PC' or not to 'PC'" article in last ish. Besides just generally providing a good example of the few and far in-between political articles that make the mag truly interesting, I think it hit the nail right on the head in terms of how to deal with the PC dilemma: namely, how to fight the coming conservative "cultural revolution as the 1990's" without totally accepting the pre-fabricated terms of debate in the first place and without denying that genuine "PC" people do exist. There ARE real "PC" people in this world, most of them in attendance at my old college. And lots of those types exist in punk as well, something I learned through band encounters with grim faced politicos who couldn't fathom how our lyrics could use words like nigger in any sort of sarcastic, dramatic way, or how our album cover's huge flag could have been anything but straightforward patriotism. But that's the rare, rare exception. The anti-PC side, the side that honestly believes in some sort of a PC conspiracy in this country, is total mainstream. Fr'example, I'm on several white power/nazi mailing lists. (It's easy. Just convince them to give you a free lifetime subscription by sending a simple note about your working class roots, the struggle of oppressed white factory workers slaving away for the jewish occupational government, maybe misspell the word "you're"... "What your doing for the white race is great thing"). One particular newspaper, a monthly, always comes with a little comics section on the last page. Usually the funnies aren't meant to be that funny - they're generally badly drawn one-panel, one-liners delivered by a bignosed businessman in yarmulkes or a thick-lipped negro about to rob some working class white man. But this last month one particular comic caught my eye. In the drawing an average American tourist family is standing in front of a national monument plaque which reads *"Little Bighorn battfield (formerly 'custer battlefield') - On this spot on June 25, 1876, 3000 valiant Native American persons vanquished the racist U.S. general George*

COLUMNS

A. Custer and his 263 imperialist, warmongering soldiers" The cartoon father and son looks at the sign in bewildrement while the mother exclaims "swell... a 'politically correct' national monument!" The thing that scares me that the cartoon isn't something drawn up by some jerkwater redneck - it's a real political cartoon from the editorial pages of some real newspaper somewhere in this country. The way "normal" people think in this country.

The moron in me wants to construct a banner to use at all of our live shows where the idiot factor is above, say, 60 or 65 percent. Here's what it would look like: two skinheads engaged in mutual upsidedown fellatio, jeans down around their doc martens, reading across the top in big day-glo orange letters, "Spirit of 69". Bring to appropriate show, unfurl behind the band, jump in van and take off real quick.

And now a bit of meanness. Letters come and go, but I really do feel that a particular bit of swill in last issue from none other than John Stabb - late of GOVERNMENT ISSUE - cannot go unpunished. The letter concerned an incident which took place this last September in San Antonio, Texas at a show where John's band, modestly named STABB, played with the Seattle band ASPIRIN FEAST. In the letter our hero accuses the singer of ASPIRIN FEAST, Mike, of threatening his life over a dispute involving money. I met Mike while I was in Seattle several months earlier - He seems a tad highstrung, but definitely a decent human being, so I gave him a call. He was very upfront about wanting to kill Mr. Stabb. "Yeah, maybe I freaked out a little bit, but fuck man we had no money, and this fucker was trying to take ALL the money."

I made a few more phone calls. A guy named Joe, from DeKalb, Indiana, told me an interesting little tale. It seems that our hero had also called Joe about a show on this same tour and Joe was mildly interested. Some dates were thrown around and the STABB people wound up sending Joe a contract for the show which included demands for a $400 guarantee, 5 gallons of evian water, and so on and so on, not to mention various assorted promo horseshits like an 8 by 10 full color band photo and newspaper clippings. Joe quickly grasped the full pomposity of the situation and tried to call the Stabb folks to let them know, in some polite manner, to take a flying fuck at a rolling donut. Alas, they had already left for tour, or at least weren't answering their phone, so he let it rest. When they finally did get in contact with him they were already on the road. "No way can I come close to making your guarantee" Joe told them. "We'll work something out" came the reply. Monday night rolls around and a hefty 20 paying customers - this after flyers went up around town - stampede the club to see a band they knew and cared nothing about. I mean, think about - in this day and age, who really gives two shits whether or not a band features ex-GI members? If there were such people in Dekalb, I would assume that they would have long since graduated to truck driving or burger flipping jobs elsewhere. Anyhows, sometime while the COMMONWEALTH (all around a talented and pretty cool bunch of fellers that my band had the pleasure of playing with in North Carolina last June - don't why in the world they were part of this tour) were doing their thing, one of the STABB extras waltzes up to Joe and presents him with a new contract, this time around calling for beer and a motel room above and beyond the $400 guarantee. Joe politely informs the roadie that he hasn't signed anything. The roadie storms away. STABB unleashes their musical fury on the world. Joe tells me that the set was horrible, sloppy, including - among other things - something in the range of 20 covers... 10 GI songs, 10 other band's material, with a few originals thrown together every now and then for variety. They finish the set and converge on Joe demanding the guarantee. Joe goes through everything else he'd already explained, which doesn't seem to satisfy anyone. In the end, Mr. Stabb winds up taking $150 of Joe's remaining door money and his walkman. Joe, self-described as "a small guy" was basically mugged.

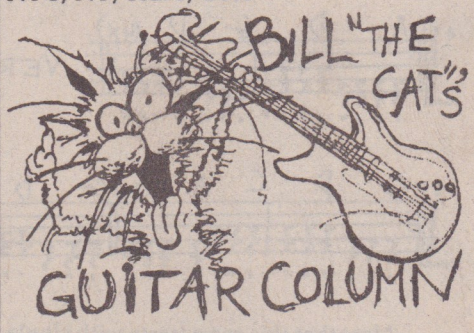
Maybe I'm rushing to conclusions. After all, this is only one person's side of the story. But it seems to have a familiar ring to it. I've heard other tales of this particular buffoon's horseshit from other parts of the country. A good friend in California who offered his home to the band had to listen to Stabb's endless "booty" stories (yes! someone in this world uses the word "booty"!) and various sexual exploits tales from the road. And I myself remember attending a show in DC several months ago where one of his pompus newspaper interviews (real quote: "We were the GREATFUL DEAD of punk rock") was xeroxed and available for the general public's reading pleasure.

I would feel like this was pointless kvetching, were not this entire fiasco a real good illustration of a much larger problem. Why are these people allowed to insult our intelligences like this? One of the many reasons that punk rock sucks shit as badly as it does is because no one throws garbage at these people, and very few people question it when oldsters such as this shmuck think they can get away with naming their band "HR", or "DANZIG". "I read some reviews about ASPIRIN FEAST having lyrics dealing with the environment, racism and war." Stabb, the man, the myth, writes us. "So who was this insane human coming after me?" No John, say it isn't so... victimized by the punk scene once again!!!

And while I normally despise violence, I can't help but snicker when thinking about Mike ASPIRIN FEAST uprooting Mr. Stabb's head and shitting into his torso. Lord knows how many times I myself or various members of my band have wanted to inflict some sort of bodily harm on several promoters over the course of this last summer, and I would suspect that the added strain of having some cake-eating, washed up old turd like John Stabb trying to steal all the earnings at a club would definitely place a several strain on my patience, let alone on the patience of less sedate person like Mike from Seattle. In fact, at one particular show in Georgia, where the promoter had gone out of his way to fuck our band over, other people in my group finally decided to do something about it; they simply arrived at the guy's place uninvited and nabbed some of his appliances as collateral in lieu of gas money. Even though my participation in that particular bit of hooliganism was purely vicarious, it felt great to know that we had somehow fucked up that asshole's life. I wish we had had the fortitude to do that to some of the sleazier promoters who fucked us ten times harder in the big cities like Miami and Los Angeles, vermin who bragged openly about all the cash they'd bagged off the last FUGAZI show while paying us crap, or who called my friend Charles a fat jew when he protested our unfair treatment. So I can't really say that I don't know where Mike was coming from.

More pathetic still, here is a man who appeared prominently on Flex Your Head and is now rocking out in front or 30 or 20 or 10 people a night. What kind of an indication does he need that, yes, he is in fact a wash up? Archangel Michael descending from heaven with a personalized "loser" diploma from god? Worse still, I hear rumors of yet another GI spin off band, called - you guessed it - LYLE. Aren't Tesco Vee's HATE POLICE enough? Jesus, it's pinheads like this that make Henry Rollins look like some kind of a winner.

Before I forget, I'm interested in collecting mainstream newspaper and magazine clippings that in any way relate to punk; show reviews by staff writers, record reviews, letters to Dear Abby, outraged Quincy-style letters to hometown editors, etc. I'm also in the market for back issues of Sick Teen. I've got some stuff to trade, or at least I can offer several appealing photocopies of my hind quarters in exchange. Oh yes, and fuck MTV, fuck the army, fuck the news, fuck the war, fuck America, and if you knew how hard it was to get my computer... oh fuck it. Sam/P.O. Box 1145/Cooper Station/NYC/NY/10276/USA



Hey everybody! No new concepts this time; Just a little review of previous stuff and some new songs. The deadline approache, and I haven't had much writing time lately due to finishing mixing the new MDC album. Yup! It's finally done, and might even be out by the time you read this. Although I'm tempted to blatantly plug the shit out of it I'll just say No acoustic guitars, no Disco, lotsa fast songs. I think fans of the early stuff will like it.

I've been getting mail asking abiut previous columns. Since these earlier columns explain my method of writing down music, I thought it might be helpful to list past issues of MRR that I've contributed to, so if you need to, you could look them up. Maybe you can send to MRR for some of these back issues (I'm not sure). Here's the list... June '91: Introduction; August '91: Introduction to Tablature; October '91: Tablature part 2 and my rhythrn method (?!).

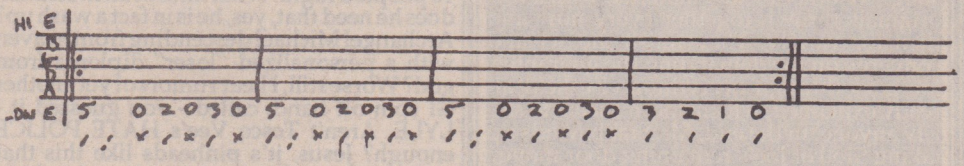
Real quick review: In a nutshell, Tablature shows you which string to play and which fret to press down on that string. An "O" on a string space means play that string without pressing down. (In other words, play the Open string.) A number on a string space means press down that fret number and play it. When fret numbers are written directly above or below each other it means play all the indicated strings and frets at the same time. (Like chords or partial chords, ya know?)

COLUMNS

My rhythm shit (Little slashes and X's below the tablature notat;ion) is all explained last column. Slashes are downbeats that you play, X's are upbeats that you play, broken slashes are Rests (beats that you don't play).

Anything you don't quite get from my notation you can fill in by listening carefully to whatever record it's on, or by getting a more musically experienced friend to help you out.

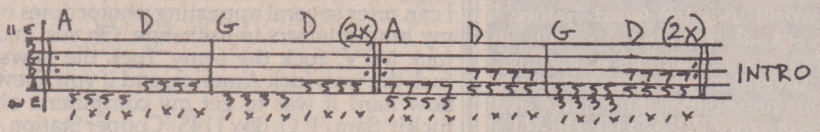
Okay, lets move on. due to increasing requests thru the mail I'm gonna start including some bass lines. Here's one of my favorite happy tunes, "Sex Bomb" by Flipper:

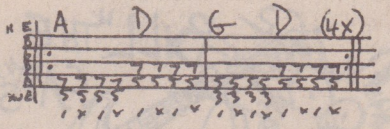


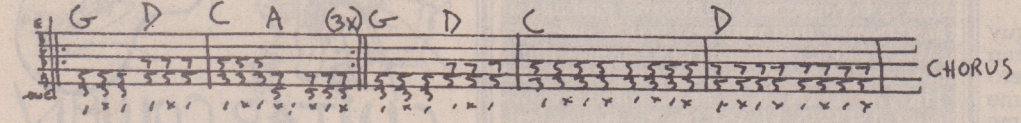
Note that it's all on one string (the"low E "), starting on the 5th f1et; and that practically every other note is an open F string.

One thing I'd like to say at this aoint is that in many cases I'm writing down only the main parts of songs, and sometimes simplified versions as well. There are lots of reasons for this. For instance, if I were to write out every tune exactly and completely it would take up too much space. If I write down partial songs I can cover more tunes and offer more variety. Often times I'll simplify stuff a little bit so that beginners will be able to understand it more easily.

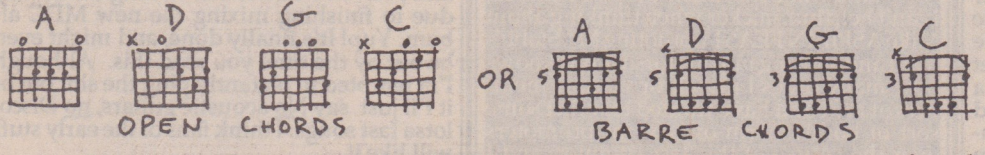
Here's the main part of an old classic, "The American in Me" by the Avengers:



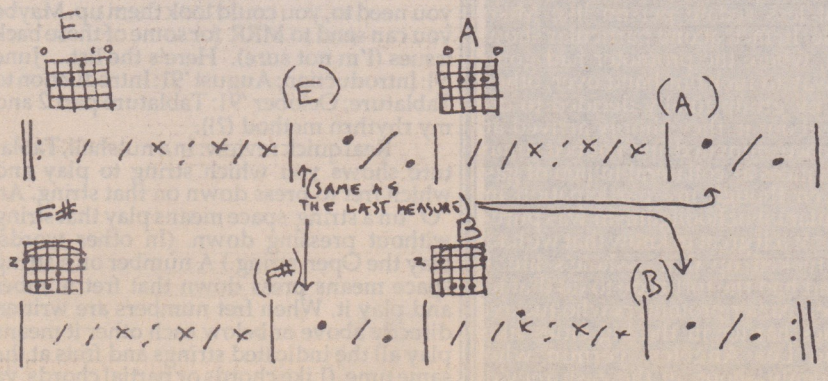




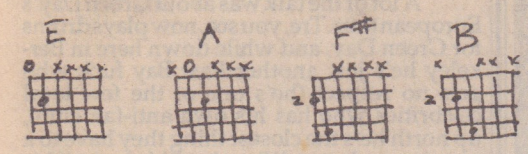
Note that this song starts with single notes and then goes into power chords. Bass players can play along by playing the lowest note of each chord. I've been writing out most stuff in power chords because they are the easiest to learn, are the most versatile and sound the best with the least practise. For those of you who want to expand your horizons a bit, try these alternate chords in place of the power chords:

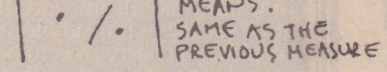


You want more chord practise? You got it! Here's a song that repeats the same four chords all the way through. I'd like to dedicate this one to the inbred, bald shitheads who tried to run me and my girlfriend off the freeway a couple of weeks ago right after the Attitude Adjustment record release party. MDC's "Skinhead":

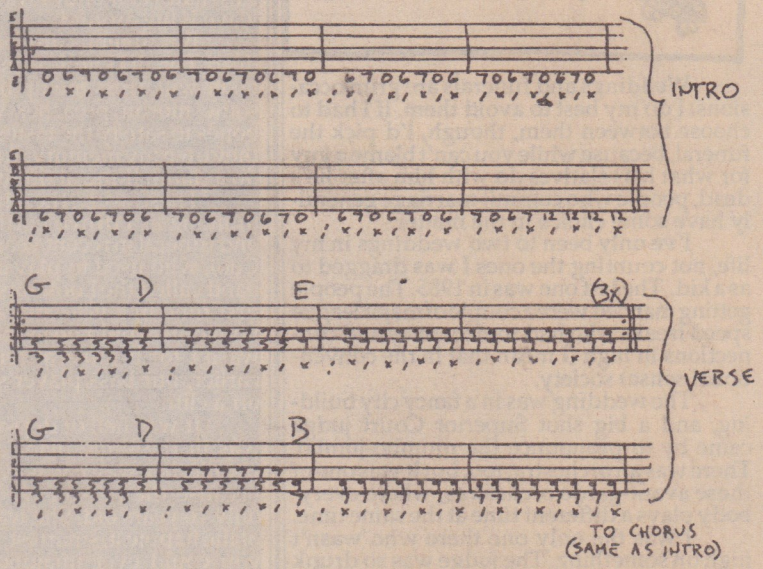


This song sounds best played with full chords. If you can't handle the full chords, play these power chords instead:

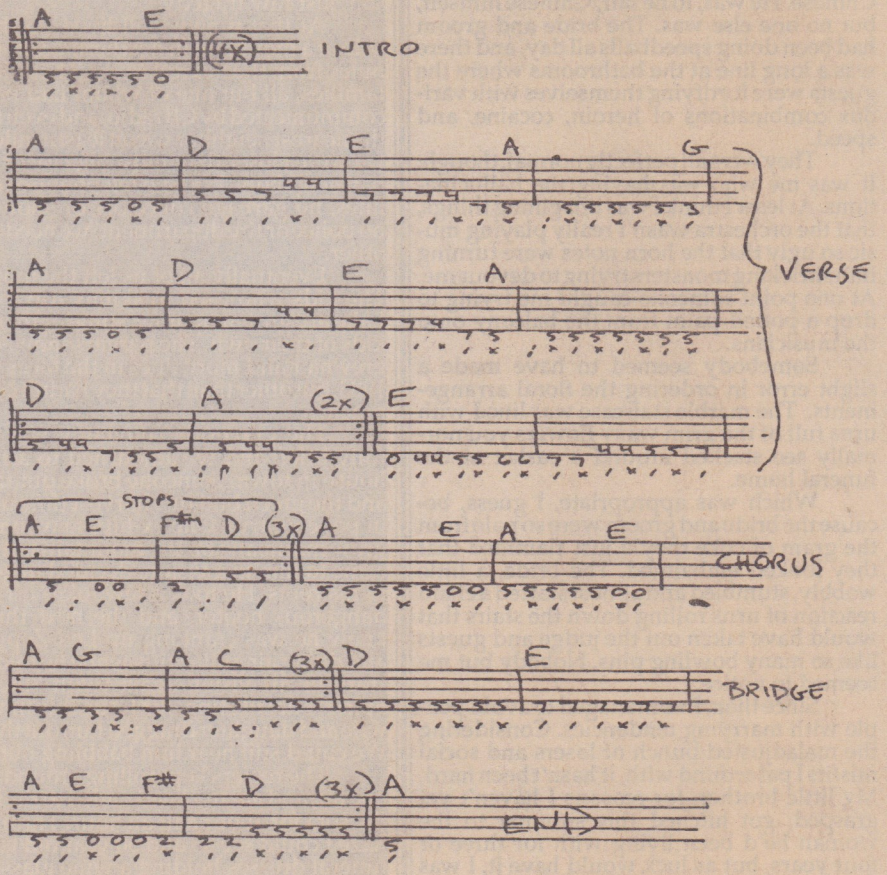




Here's one of my current favorites, "Getting the Fear" by Poison Idea. Once again this one starts with single notes and goes into power chords. Bass players, just play the lowest note of each chord.



Okay, last song. This is a classic Clash bass line. Guitar players, just strum the indicated chords if you don't want to learn the bass part. Here it is, "Career Opportunities"



Time to go, thanks for tuning in. Once again, I can't answer mail bllt I will read your comments and suggestions and take them into account if you send them to: Bill Collins c/o Contra Costa Alternative High School, 10 Irwin Way, Orinda Ca., 94563.

Weddings and funerals are grim occasions. I do my best to avoid them. If I had to choose between them, though, I'd pick the funeral, because while you can't blame a guy for what his relatives do with him after he's dead, people who commit marriage generally have some choice in the matter.

I've only been to two weddings in my life, not counting the ones I was dragged to as a kid. The last one was in 1985. The people getting married were a couple of major league speed freaks who had some money and connections in high (I mean that in the conventional sense) society.

The wedding was in a fancy city building, and a big shot Superior Court judge came by to pronounce the mumbo-jumbo. There was an orchestra, too, but it was one of those avant-garde orchestras, where everybody plays a different tune at the same time.

I was the only one there who wasn't high on something. The judge was so drunk he had to lean against a marble column. He was grinning at everyone and telling jokes in Chinese. He was, to be fair, Chinese himself, but no one else was. The bride and groom had been doing speedballs all day, and there was a long line at the bathrooms where the guests were fortifying themselves with various combinations of heroin, cocaine, and speed.

They were all perfectly normal, though. It was me who was having the hallucinations. At least I think I was imagining things, that the orchestra wasn't really playing music so ugly that the horn notes were turning into shrieking monsters trying to devour me. At one point someone caught me trying to drop a potted palm from the balcony onto the musicians.

Somebody seemed to have made a slight error in ordering the floral arrangements. The marble staircase was lined with urns full of the grim waxy flowers you normally see stacked around a casket at the funeral home.

Which was appropriate, I guess, because the bride and groom were so pale from the gram of coke they'd just slammed that they looked embalmed. The bride, a little wobbly, stumbled and almost started a chain reaction of urns rolling down the stairs that would have taken out the judge and guests like so many bowling pins. Nobody but me seemed to notice.

Since then, I've managed to avoid people with marrying tendencies. Considering the maladjusted bunch of losers and social misfits I pal around with, it hasn't been hard. My little brother, for reasons I haven't yet grasped, got hitched this summer to the woman he'd been living with for three or four years, but as luck would have it, I was 6000 miles away at the time. My mother assures me it was a beautiful ceremony. She doesn't understand why I started laughing wildly when she showed me the wedding pictures.

Funerals are equally dumb, in my opinion. When I croak, I hope some friends will haul what's left of me out onto some northern California hillside and dump me — no coffin, please — into a hole and plant a tree, preferably a cherry tree, to be nourished by my remains. Then they'll go back to the house and have a rip-roaring party, financed by whatever money I was careless enough to leave lying around.

But funerals are for the living, not the dead. For all I know, some cheeseball undertaker will dress me up in a suit and tie and some moron preacher will pray over my bones to satisfy the tastes of whoever thinks they own my memory. And I won't be able to do a damn thing about it.

These were the kind of things I was thinking as I drove north to attend my second funeral in recent years. With me was Tre Cool, who used to play drums with me in a band called the Lookouts. This would be the first time in a year and a half that all three Lookouts would be in the same place, but it wasn't for a musical reunion. A few days earlier, our bass player's father had driven off a cliff.

It was hell of déja-vu. My last funeral was in the same place and with the same people. In a way it was even worse that time, because the person we were burying was only 16 years old. She was Kain's sister, one of the happiest, smartest, kindest, nicest kids you could ever imagine meeting. She fell over one day in school and died. A blood vessel burst in her brain. No rhyme, no reason, just raw tragedy.

At that time we all lived on the back side of a mountain in northern California, 20 miles from the nearest town. There were six families, all but one of whom had kids. We communicated by CB radio, and even though the nearest neighbor was at least a mile away, we were closer than most big city or suburban neighbors. With no telephone or electric lines, no garbage collectors or snowplows, no police or fire department, we needed each other.

Eventually all of us left the mountain. The kids who used to skinny dip in Snake Lake are grown up now; some of them have kids of their own. The parents showed more grey hair and more lines in the faces than in 1983, but other than that they hadn't changed much.

The graveside ceremony was mercifully brief, and we adjourned to a friend's house in town. Someone broke out the beer and the green bud (it's harvest time up there in pot country). One ex-hippie who used to grow marijuana on the mountain until Jesus came to him in a vision, decided to get back to his roots. He took a few tokes off a most dangerous hooter, and the next thing we knew he was cranking up Led Zeppelin II and doing air guitar riffs while he told us the story of his vision again (with "the Great Spirit" substituting for Jesus this time). His wife and daughter dragged him out the door. We could still hear him babbling outside.

The reefers kept rolling around. I tried one hit, and got my head nailed to the back of the sofa for about half an hour. Through the haze I could see 45 and 50 year old ladies in funeral dresses holding a wine glass in one hand and a joint in the other. The kids were toking down in the living room and listening to Green Day and Nuisance and Screeching Weasel and the Lookouts.

A lot of the talk was about Green Day's European tour. Tre, you see, now plays drums for Green Day, and while down here in Berkeley he's just another East Bay fuck who gets no respect (he's one of the few local celebrities who has his own anti-fan club), up north he's the closest thing they have to a genuine rock star. When he whipped off his baseball cap to show everyone his two-horned satan haircut, you'd think it was the most outlandish thing that had ever happened in Willits. They're probably still talking about it.

Then it was back to Berkeley for the massive benefit we'd set up for Gilman Street. The Lookouts had to bail out because of Kain's father, but there were still ten other bands. Then some asshole starts a fire that burns up about 2000 houses up in the hills and closes the highways and public transit so that half the people who would have come to the show couldn't.

Plus some of your typical East Bay fux wouldn't come either, not even to support Gilman Street, because Lookout Records sponsored the show and Lookout isn't "punk" enough. Others went to a Bill Graham (our local rock promoter) show featuring Primus, Anthrax, and Public Enemy - $22 worth of major label crap, I mean product.

Still we had ten great bands, over eight hours of music, and we raised over $2300 for Gilman. I was so busy stressing that I saw about 20 minutes of it. I sat on the curb outside and moped until it was time to go home.

The sky was orange over the hills, and the smoke blotted out the sky. I thought about how five years ago there was no Gilman Street, no Lookout Records, no Lawrence Livermore, even, not to you guys, anyway, because I hadn't started writing for MRR yet.

Then I thought of all the bands who'd come into being, not just the ten who'd played the benefit, but dozens and dozens, and of the thousands of people who'd passed through Gilman Street these past five years. Some of them came to one show; others have been there almost every weekend. I've seen kids literally grow up there, people like Eggplant, who was in junior high when I met him and is now in college.

A whole world had grown out of an empty warehouse and the dream of a handful of people. Most of the original members are gone now, but what they began has taken on a life of its own. It's not always pretty, but only a handful of things in life are. When it works, and for all its faults, it works more than it doesn't, it's beautiful. I keep telling people that they don't realize the true importance of what they do. I tell them that one day kids will say "You used to hang out at Gilman Street?" with the same sense of amazement and incredulity that kids ask me "Were you really at Woodstock?"

I hate to praise Gilman too highly, for fear that either it will end and/or I'll be proven totally wrong. But while Gilman will almost certainly end some day, I don't think I'll be proven wrong. Gilman isn't the same kind of magic place it was in 1987, but it's still generating its own kind of magic. And even if it somehow totally turns to shit one day, the seeds it's planted will be sprouting and growing and bearing fruit for years to come. Sort of like that cherry tree I hope to see planted over my grave.

MRR NEWS

DECEMBER, 1991

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MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

AFFIRMATIVE ACTION

Race In The Workplace

From Business Week

Every black person in every corporation has to ask: 'If I were white, where would I be now?'" - A black manager at Massachusetts Mutual Life Insurance Co. in Springfield.

"Minorities get too fair a shake. And pretty soon we won't be able to afford the luxury." - A white stockbroker at Dean Witter Reynolds Inc. in New York.

Call it Affirmative Action. Or minority outreach. Or perhaps you prefer "managing diversity," the newest, politically well-scrubbed name for policies aimed at bringing minorities into the business mainstream through preferential hiring and promotion. But however you describe such hiring based on race, U.S. society must come to grips with a sobering fact: Some 25 years into a national drive-and 50 years since the government first embraced the idea-to give blacks and other minorities a foothold in white, male-dominated Corporate America, the ideal of racial equality remains elusive, and the means of attaining it increasingly controversial.

Affirmative action encompasses both race and gender. Indeed, women have been among its greatest beneficiaries. But the discussion of race stirs the fiercest emotions. And as Washington's nasty partisan battle over the civil rights bills shows, affirmative action itself remains shrouded in ignorance, mistrust, and political cynicism. "The term conjures up the vilest of connotations," says Virginia Governor L. Douglas Wilder. "It has become like a four-letter word."

It wasn't always that way, or course. In 1964 the Civil Rights Act banned discrimination in employment and ordered that all hiring be color-blind. Affirmative action, established by a series of Presidential directives going back to Lyndon B. Johnson's in 1965, was to make up for past injustices, overcome continuing discrimination, and ultimately to provide equal job opportunities for blacks and whites. Unhappily, those aims sometimes contain a painful contradiction: Compensating for past discrimination against some people can create fresh discrimination against others. When companies make extraordinary efforts to hire or promote minority workers, they may penalize white workers.

Small wonder that some companies have had trouble accepting the spirit of affirmative action. Not that business has entirely shirked its duty. Since the 1970s, most major companies and many smaller ones have adopted formal written policies to recruit minorities. Result: Affirmative action has produced major gains for black job-seekers. The percentage of blacks in the work force has risen by 50% in the past 25 years-a solid advance even taking into account a larger black population. The biggest gains were in the South and by black women. Many jobs came in government, itself, where as many as 850,000 blacks found jobs in the social-welfare bureaucracy from 1960 to 1976. Huge numbers of blacks have moved into the middle class.

In 1989, about 5% of all managers in the U.S. were black. That's fivefold increase since 1966 and a 30% increase since 1978. Still, there's a long road ahead. Nearly 97% of senior executives in the biggest U.S. companies are white. And while blacks make up 12.7% of the private-sector work force, only 5% of all professionals are black.

Part of the problem for black managers is the so-called old-boy network. Jason Wright, a black vice-president at RJR Nabisco Inc., says; "The reality of life in America is that if you're white, most of the people you know are white. If someone says to you, 'Do you know anyone for this job?' the people you recommend will probably be white."

Furthermore, overall progress seems to be slowing. After dramatic income gains in the 1960s and 1970s, blacks have been losing economic ground for the past decade. And the good-paying manufacturing jobs that once were a doorway to economic security for working-class blacks are harder to come by in an increasingly service-based economy.

The idea that affirmative action isn't moving fast enough or far enough is reinforced by the widespread view in the black community that, ever since Ronald Reagan took office, Republicans have been using the White House bully pulpit to equate preferential hiring with racial quotas. Blacks feel, with some justification, that this is part of a deliberate political strategy to stampede blue-collar Democrats toward the GOP. "Prior to 1980, companies were learning to live with the new order," says John E. Jacob, president of the National Urban League. "After Reagan began to challenge affirmative action, companies began to question it." Result: a decade of backsliding and "a grade of C+ for Corporate America," Jacob says.

While blacks fret that the drive for racial equality is slowing, many whites think it has gone far enough. In happier economic times, companies could give hiring preferences to blacks without necessarily taking away white workers jobs. That's much harder now. Corporate restructurings have slashed the ranks of middle managers, and new technologies have wiped out millions of low-skill jobs. Now, as the economic pie shrinks, whites increasingly begin to fear that affirmative action puts their careers in jeopardy.

Even those whites who still support affirmative action in principle think it can lead to too-rapid advancement of unprepared minorities. One white employee at United Technologies Corp.'s Hamilton Standard Div. in Windsor Locks, Conn., says he works for a black foreman who isn't up to the job-and is hurting his unit's morale. "I don't know if he's there because management thinks he's qualified, or because he's black," he says.

Whites aren't the only ones questioning race-based preferences these days. Some black intellectuals, such as Shelby Steele, who teaches at San Jose State University, say affirmative action works against their race. By singling blacks out for special treatment, Steele argues, it stigmatizes them as unworthy and creates a sense of victimization. Such feelings, he says, can stifle attempts to throw off the bonds of dependency and poverty that have plagued many blacks.

Other blacks are equally dissatisfied with preferential hiring, but for different reasons. They acknowledge that affirmative action has expanded opportunities but believe that many companies lose interest in black advancement once a hiring goal has been met. Some black middle managers feel they are being shunted into human resources or public relations-jobs that often spell "dead end" in the corporation.

It's not that way at every company, of course. Some corporations' commitment to equal opportunity goes far beyond lip service and a government mandate-not for altruistic reasons, but for pragmatic ones. Minorities, who now make up 28% of the U.S. population, have become a major force in the domestic economy, and businesses want to reach these growing markets.

"Corporate America isn't stupid," says Henry L. Warren, vice-president for planning and control at Arkansas Power & Light Co. "Companies are able to see that the customers they'll provide service to are changing." To serve these non-white customers, companies need a multiracial work force. Furthermore, for a company to ignore the rising numbers of minority workers-non-whites now account for 22% of the labor market-is to let a valuable talent pool go untapped. Affirmative action "is not just the right think to do," asserts AT&T Chairman Robert E. Allen. "It's a business necessity."

But not all managers have come around to this enlightened view. Many companies hire

Affirm ActionContinued Page 2 Col 1

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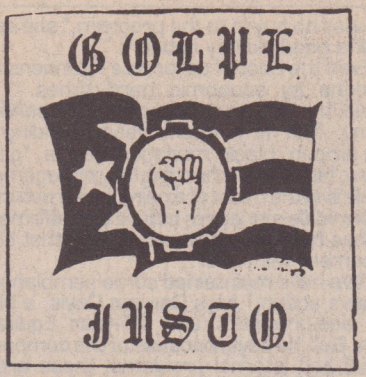

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Affirm Action

From Page 1 Col 3

just enough minority workers to satisfy the government and protect themselves against discrimination suits. "I've had people tell me, 'We need a woman for this,' or 'I need a black,'" during job interviews, says an investor-relations manager for a New York-based mining company. "Quotas will be set and met in certain staff jobs."

Black workers contend that once hired, they often meet with indifference or outright hostility. A black woman middle manager who has been with a large New York insurance company for 10 years complains that minority managers have a tough time advancing because plum jobs are often filled before they are ever posted. "It's Corporate America and we didn't create it. It's their game and their rules."

The current debate over civil rights legislation produces only more anger and confusion. Democrats claim they merely want to restore the intent of civil rights laws by making it easier for minorities to win discrimination lawsuits. Republicans are using the Democrats like a trampoline for pushing that most dreaded of all measures, a "quota bill."

In fact, the passage of the Democratic bill-or a GOP alternative-would make very little difference in how blacks are treated by corporations. That's because affirmative action is now so deeply ingrained in American corporate culture that changes at the margin of the law won't have much impact. The machinery hums along, nearly automatically, at the largest U.S. corporations. They have turned affirmative action into a smoothly running assembly line, with phalanxes of lawyers and affirmative-action managers. "Whether we have new civil rights legislation or not is irrelevant to us," insists AT&T's Allen, who earlier this year tried unsuccessfully to broker a civil rights bill acceptable to both large corporations and minority activists.

Not every corporation functions on automatic pilot. Some highly visible companies, such as IBM, American Express, and Xerox, have embraced aggressive hiring and promoting programs for women and minorities. Although these models of equal opportunity cut across diverse fields, the key ingredient often seems to be a sustained top-down push from a chief executive. "Without commitment from a CEO," says Randall Kinder, a black senior vice-president at Equitable Financial Cos., "it just doesn't work."

Price Waterhouse is one firm where the message comes straight from the top. In 1989, as the accounting giant was reeling from adverse publicity from an embarrassing sex-discrimination case, new CEO Shaun F. O'Malley set up an advisory committee on women and minorities. He invited prominent black accountants to serve on the panel. Then, "to make sure everyone knew how important it was, I made myself chairman." Adds O'Malley: "About 6% of our work force is black now. We want more. But more of the best."

Yet plenty of corporations still duck the issue of hiring preferences. One large publisher based in the Midwest scrapped its voluntary affirmative-action plan when it failed to meet its own goals. What went wrong? A company official says it was lack of interest at the top. "There was no buy-in to the program," she says. "It's still a good-old-boy network."

Even the best of corporate intentions can be undone by economic hard times. Take Equitable, the New York-based financial-services company. The firm spent years building its image among black managers as a "good" company. Now, after changing top management, Equitable is in the midst of a painful restructuring. Its black middle managers believe that affirmative action has been a casualty and worry that black advancement will suffer.

"We have maintained some semblance of affirmative action," says Darwen Davis, a black senior vice-president and 25-year Equitable veteran. But, he says, because of the company's "financial and internal problems, these are all back-burner issues." for example, the Black Officers' Council Davis used to head no longer meets. Equitable denies that it has reduced its commitment to affirmative action.

The Current System May Place Limits on the Number of Minorities Hired

For other business, distaste for hiring blacks still exist. The owner of small western Pennsylvania plastics company says he hired a black woman three years ago "to do the right thing." But after he passed her over for promotion, she sued, claiming race discrimination. The case is still in court, but the owner says he won't hire other blacks: "I don't need all the aggravation."

Racial stereotypes persist as well. The owner of a small foundry near Pittsburgh says he has had blacks on the payroll for years and has been fully satisfied with their work. But he says he will not actively recruit them. "It's not like it was in the old days," he says, "when you gave a black man a job and he appreciated it and didn't try to stir things up."

No CEO, surrounded by lawyers and affirmative-action advisers, would admit to such views. But some big companies have established practices that can end up being just as discriminatory. It's called hiring by the numbers.

Affirmative Action is not supposed to be synonymous with quotas. But virtually all companies doing business with the federal government must set annual plans, sometimes in the shape of numerical goals or timetables, for increasing employment of women and minorities. Companies often agree to meet specific hiring goals when they settle discrimination suits. In effect, quotas are prohibited and required at the same time-which can make compliance a nightmare.

Since the system encourages companies to focus on numbers of blacks on the payroll, rather than on individuals, companies face no penalty if their policies establish a revolving door, where a fixed percentage of black employees come and go, simply filling the same slots. Presto: instant compliance.

"It can be difficult to get managers to move past the numbers," says William F. Holms, vice-president at Employment Advisory Services Inc., a Washington consulting firm. "Everything they do is numbers. They have a production quota. Why not just have a human-resources quota?"

There is also some evidence that the current system may be setting a ceiling on minority hiring and promotion. Says Donald L. Huizenga, president of Larson Foundries in Grafton, Ohio: "We don't have to go out and hire minorities because our percentage (of minority workers) is higher than the community of Grafton. If it weren't, we would be going out and recruiting." In nearly lily-white Grafton, 14% of Larson's work force is black or Hispanic.

Those blacks who make it into management ranks can find life lonely-and frustrating. Of 92 top management jobs at Hughes Aircraft Co., for example, only two are filled by blacks-the vice-presidents for communications and workplace diversity. "Rarely do I see a black man or woman with profit-and-loss responsibility," says Norman Hatter Jr., a black human-resources director for Du Pont's engineering staff. "That's where we really need to be."

Intellectuals such as Steele see an even deeper problem. In a collection of provocative essays on black-white relations, Steele writes: "One of the most troubling effects of racial preferences for blacks is a kind of demoralization, an enlargement of self-doubt." Even when blacks get a promotion, says University of Pennsylvania sociologist Elijah Anderson, they "run the risk of being seen as tokens. And that's a very difficult thing to handle."

The kind of hiring by the numbers that bothers Steele is just what angers many whites. Their anger doesn't seem to based on personal experiences, since, according to one recent poll, fewer than 1 in 10 whites say they have been victims of reverse discrimination. Still, when companies hire or promote blacks who are considered unqualified by their colleagues, it creates bitterness. "I question the factoring of affirmative action into hiring," says David J. Pandolfi, a white AT&T technician in Springfield, Mass. "It handicaps a company's future growth if an employer has to hire an unqualified individual in order to appease a politician."

Of course, "there are a lot of dumb white people who get breaks, and nobody seems too upset about that," notes William T. Coleman Jr., who as Transportation Secretary was the highest-ranking black in the Ford Administration. Still, Pandolfi expresses the feelings of millions of workers. It is understandable given affirmative action's legacy of racial tension, tokenism, and purely mechanistic compliance.

Many Whites Feel That Affirmative Action Has Gone Too Far

No question, the cost is high. but is affirmative action worth it? Yes. It's an important symbol of America's commitment to civil rights. More than that, it's an effective club. A deep vein of prejudice still runs through U.S. society, despite all the upbeat talk about increasingly diversified work force. Government-mandated hiring preferences prod companies into integrating their work force, and in the past 25 years of affirmative action, blacks and other minorities have benefited socially and economically. Individual businesses and the economy have profited, not lost. Until America comes up with a better idea, it's wise to stick with a policy that, despite its flaws, is both a moral imperative and an economic necessity.

CRITICAL MASS: A BENEFIT FOR CRAIG LEE

By Eden Felt

Since the earliest inception of the LA underground, Craig Lee has been an important leader not only as a musician in various bands (Bags, Catholic Discipline, Invaders Alarma, etc.) but as a writer and music critic for *Slash, Damage, Flipside, L.A. Times* and the *LA Weekly* among many others. He also authored (along with Shredder) *Hardcore California; A History of Punk and New Wave*. So when word finally leaked up to SF that there was going to be a benefit for Craig, now battling AIDS, I couldn't not go. No matter how bad the timing seemed to be - I was making the trip. This was true despite the fact that, up until the day of the show, no one really seemed sure what the total billing was. Leading me to expect the unexpected and anticipate an interesting, unusual show. I wasn't disappointed.

Although the night started off slow with several acoustic acts, it gained momentum when Blackbird, former members of the Dils, gave a peasant, upbeat set that allowed us to settle in for what was still to come. According to the night's program, "The Perry Farrel Combo" was to perform next. But after about 10 or 15 minutes of dead air, Phranc, the evening's MC (along with Vaginal Cream Davis) appeared on stage to sing her novelesque "Everywhere I Go I Hear the Go-Go's", and sure enough, seconds after, out stepped 4 of the 5 women of the Go-Go's fronted by (get this) Exene! Right away, the band wasted no time tearing into their bittersweet municipal anthem "This Town" while the crowd was still trying to realize that this was really happening (it took a minute). Belinda Carlisle was reportedly out of town for the event, but judging by the crowd's reaction (assorted "Fuck Belinda"s) she was not missed. Halfway thru the first song the crowd came alive and began slamming to the tune, en masse. To keep things balanced and fair, the girls turned to one of X's early signatures, "We're Desperate", surprising everyone by sounding every bit as raw and gritty as the original. Gina Schock's a powerful drummer, and the guitars blazed with added bite, reminiscent of another place and time (Masque '78). The girls closed with a very extended version of Iggy's "Lust for Life", that cleverly tied in with the evening's theme of "Being Alive". Upon exiting the stage Exene exclaimed "You're fabulous, get used to it", the crowd roaring back it's approval. Yeah!

Next on the bill, Red Kross performed 2 songs that I can't really recall, but the third was unforgettable. Charlotte Caffey stepped back out, Les Paul in hand, exclaiming "I'd only do this for you, Craig" before ripping into her Eyes classic "Don't Talk to Me", a song she wrote prior to joining the Go-Go's (and rereleased this year on the *What Stuff* compilation), Red Kross faithfully backing her up. Say what you want, but it was nice to see a women approaching 40 who still knows how to scream!

The Zero's, reunited for the occasion, began their spirited set with a winning rendition of the Chantey's "Pipeline" (Take that Agent Orange!) and never looked back. Weirdo's John and Dix Denny joined forces with Flea and 2 others, performing various Velvet Underground covers - strange but cool.

After this I stepped out for a drink, missing the next two acts (Dream Syndicate and Ringling Sisters) but caught most of L7's feisty set followed by several more bands (24 acts total that night) before the Circle Jerks hit the stage. Adding that it was their first show in eight months, the ripped thru 5 songs, clocking in just under 12 minutes.

Debra Iyall and band capped off the evening with two standards "Girl in Trouble" and "Never Say Never", her voice sounding as powerful and evocative as ever along with Jennifer from L7 dancing wildly in front.

All in all, the night was deemed a success monetarily (it raised over $21,000) as well as spiritually; it seemed to go beyond the borders of pure music to something more political and personal - the performers actually seemed to be there because they cared. The equal representation of male and female musicians was a refreshing change from your usual fare, and it also recalled the late '70's LA punk scene in its truest sense. After all, how often do you get see members (and former members) of the Dils, Eyes, X, Go-Go's, Red Kross, Circle Jerks, Weirdos, Zeros, Minutemen, and Nervous Gender on the very same bill. Fuck Lolapolaza. This was the music event of the summer.

Note- Craig Lee passed away several weeks after this show.

SCHEDULE OF EVENTS

Critical Mass: A Benefit For Craig

September 4, 1991 WAY SUBJECT TO CHANGE

Time	Act
07:30 – 07:40	Phranc, Vaginal Creme Davis
07:40 – 07:50	Debbie Patino, Tony Gilkyson
07:55 – 08:05	Blackbird
08:10 – 08:20	Chase ~~Holliday~~ Combo
08:25 – 08:35	Alarmal ← Holiday
08:40 – 08:50	Kristian Hoffman + Will Glenn
08:55 – 09:10	fIREHOSE
09:15 – 09:30	Perry Farrell Combo
09:35 – 09:50	The Go Go's w/Exene Cervenka
09:55 – 10:10	Redd Kross w/Charlotte Caffey
10:15 – 10:25	John Fleck
10:30 – 10:45	Concrete Blond
10:50 – 11:00	Zeros (1977) Rule!
11:05 – 11:15	Angelo Moore
11:20 – 11:35	Dream Syndicate
11:40 – 11:50	Ringling Sisters
11:55 – 12:10	L7
12:15 – 12:30	Flea, Chad Smith, Zander Schoss, John and Dix Denny
12:35 – 12:50	Thelonious Monster
12:55 – 01:10	Circle Jerks with Alice Bag!
01:15 – 01:25	El Vez
01:30 – 01:45	Dramarama
01:50 – 02:00	Deborah Iyall & the New Cynics

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plus other names

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MAY WE ALSO RECOMMEND DONATIONS TO: ACT UP, PO BOX 26601, LA CA 90026
PROJECT ANGEL FOOD, (213) 656-9615 → call for address

LA DEE DA

Did we say Debbie Gibson? Life wouldn't be worth living without pop divas. Former *Weekly* music editor Craig Lee's grateful for the overwhelming support of all of his musical friends for his upcoming Palace benefit, which has been joined by Exene covering for Belinda Carlisle on a couple of songs with The Go-Go's. And there we were at the lavish party/live video shoot for former pop diva David Bowie's newer, butcher Tin Machine, beside an airplane hangar near LAX last Sunday evening — rumored cost,

Chase — Thank you 4 the chance to get involved. Here is the suggested layout, although anything can work.
My lettering stinks — if it goes A CRITICAL MASS ... or maybe just like layout held above the angels hand with show details. ... makes the angel like a newsboy.
Don't let printer talk you out of it. It cost the same white laid on black background and will look much more arresting in flyers, hand bills — ADS.
It just means having plenty of xerox filler in machine when you put the white paper thru.
As I said my lettering stinks — your handwriting might be a nice touch. Use white-cut-out or spray black thru stencil. It prints beautifully. Spray paint on white paper.
Tom

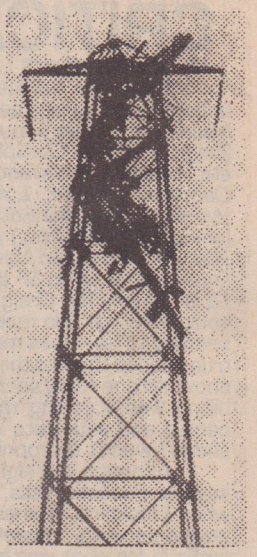
MORE THANKS — Please Alphabetize — Craig's mom Joanna & brother Chris — Susan Ames — Chase Holiday — Tim Smith — Hal Negro — Nicole Panter — Jim Fouratt — Jim Pasting (Program Design) — Tomata Du Plenty (Artwork) — The Video Letter People — Dave Eddy — Project Angel Food — Chris — Charles Myers — Ciampa — Trala La — plus other names to be faxed as soon as possible — Dennis Duck — Alice Bag — Barbara Shelley — Bill Bentley — Richard Cromelin — Rhino Records — Ko Ko Mo — Greg Ginn — SST/New Alliance Records — Dennis Cooper — Richard Hawkins — Gary Stewart — Barry — John — Don Bolles

THANKS TO EVERYONE WE FORGOT TO THANK!

THANKS TO CRAIG LEE FOR BEING! WE ALL LOVE YOU, MR. LEE! COOL DUDE — Special thanks to: Rick Van Santen (Goldenvoice Productions) — Pat Rittenberg — Mike Borens — Paul Follett — Lyman — All the performers — The Staff of the Palace — Dennis Lipke — Scott Lipke — & the crew — the LA Weekly staff — Belissa Cohen, LA Times & MTV — Sound: Karrie Rat, Dave Rat & Smith, Rat — Being Alive — Act Up LA — PO Box 26601 LA CA 90026 — Photo of Craig by Robert Hill from legendary Vox Pop album cover

+SPECIAL BIG THANK YOU TO YOU & EVERYBODY WHO BOUGHT A TICKET!

BILL GRAHAM CROAKS!!!!



Rock "emperor" Bill Graham bit the big one in a fiery helicopter crash into a powerline this month. The media is busy eulogizing him, citing his philanthropic charity work with concerts over the years.

What they have failed to mention are some of his not so pleasant traits. Among these are his octopus-like tendencies to monopolize and control the local rock scene, beginning with his squeezing out of competition in the 1960's, up through his attempts to move into promoting punk shows.

In the late 1970's, he hired a local punk promoter, Ken Friedman, to produce Graham punk shows. In an extraordinary display of scene unity, meetings were held with local bands, clubs, zines, and radio programs, and a plan was established to counteract Graham's corporate intervention. This included a boycott by bands and fans of all Graham punk shows, as well as instigating on-the-air debates with Graham and Friedman.

The debates were bloody affairs, with people attacking Graham for his attempts to produce punk shows in his typically sterilized environment, complete with brutally behaving bouncers. When someone would try to get out of their chair to dance, they would be smashed down and removed. Why would someone want to put on shows of a punk nature and then attempt to stifle audience participation? Obviously, he was in it for the money. Besides having a lock on just about all the local venues, and putting on shows from just about every musical genre, he needed to also control the presentation of punk.

The boycott tactic proved quite successful, and when the Screamers from LA came up to play in SF for a Graham show, the whole local scene stayed away, and BGP was forced to give away the tickets for free.

During my debate with him on MRR Radio, he proved himself to be the closest thing to a sleazy mafia lawyer, squirming out of any corner, refusing to really come to grips with any of the issues the scene was concerned about. He even went so far in trying to show what a good guy he was that he stated that he would financially sponsor any grassroots groups of punk promoters in getting a new venue started. Taking him at his word, I helped organize a group of about twenty people who went out and found a venue, and did all the prep work in figuring out costs (rent, insurance, city ordinances, etc). We met for several months developing the internal structure of the organization, had our shit totally together, and then called up Graham to tell him about it. His response was to deny ever having made such an offer. When I suggested I'd send him a tape of the show to refresh his memory, he told me to fuck off and hung up. So much for his integrity.

Yes, Bill Graham did contribute to social fund-raising efforts, but then so did Nelson Rockefeller. It is the guilt purge for the rich, and in no way deserves to be lauded. Graham made many millions off the music scene, and in the process helped suck it dry of true grassroots vitality. Though bands like L7, Nirvana, Hüsker Du and Sister Double Happiness have played his game as they've attempted to ascend the corporate rock ladder, most bands have said 'no way'. Bye Bill. Tim

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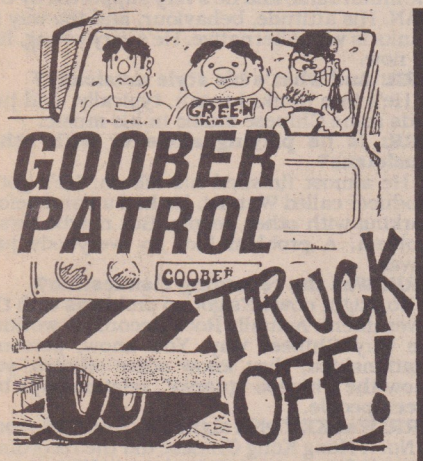

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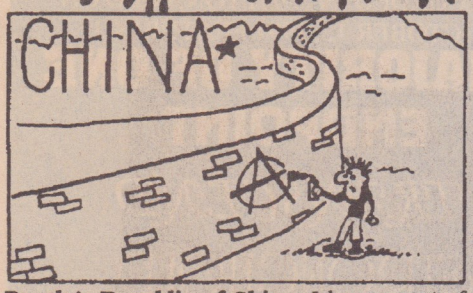
Scene reports



People's Republic of China- I know most of you have been wondering for years about what was happening punk-wise in the People's Republic of China. In '82 a record was released in France about a so-called chinese punk band, DRAGONS, but it appeared later that it was a complete hoax. This band never existed. China remained closed and mysterious. During my stay in Taiwan, I had the chance to meet Fang Lung-Hsiang who's currently working for a Taiwan record label, Rock Records, whose project is to record and release the rock bands from the People's Republic. Fang goes about every month to Peking and knows personnally all Peking rock bands. So I did an interview with him about the scene over there, but I'd like to give you first the list of all rock/underground bands/artists in Peking. All these bands except one, ADO, have chinese names. So in the list here I used the Pinyin phonetical system to transcript the names into Latin letters. I also put the english translation of the bands' names, when available. All these bands sing in Mandarin Chinese. So here's the list:

TANG CHAO (Tang Dynasty): A heavy metal band. They do a great cover of the internationale in Chinese. MIAN KONC (The Faces): rock. ZI WO JIAO YU (Self-educated): A punk band. HONG SE BU DUI (Red Army): A rock/rap/funk band. HU XI (Breathing): rock. CUI JIAN: He was the first rock musician in China to release a tape, in '86. He then after got signed by a major Co. (EMI) in Hong Kong and released two LP's and a split LP with WANG HONG. His music on these LP's is rock/pop, with sometimes Chinese or reggae influences. His latest album, "Jie Jue" (Solve) and his best so far was released in Taiwan as a tape and CD on a BMG substitute, UFO Records. "Jie Jue" is truly great, should I call it "traditionnal chinese blues and rock"? Very hard to define, very original music. The address of UFO records is: UFO records/ Nan Hsiang Rd Section 3; No.52; 9/F / Taipei 11510 / Taiwan (R.O.C.). You may be able to reach CUI JIAN and order his tapes/ CD through them. But rather use the Chinese characters address printed with this article. HUANG ZHONG REN (Yellow People): rock. YAN JING SHE (Cobra): all-girl rock band. HEI BA (Black Panther): a hard-rock band. DOU CI (?): ? XIN KONG QI (New Air): rock. ADO. KE YONG: a dissident musician. ZHU SHAO MING: the only hardcore musician in town. He listens exclusively to western hardcore tapes brought by foreign students. WANG YONG: a punk musician who performs with traditional Chinese instruments. Wild stuff. WANG DI: a female vocalist, musically pop, but great social lyrics. ZHANG ZU: a politically aware folk-singer.

Now it's time for the interview with Fang Lung-Hsiang. I conducted this interview on the 7th of August,1991 in the "Long Wall" coffee shop in Taipei. Thanx a lot to Sissey who did the hard translator job.

MRR: What is exactly your job?

Fang: I work for Rock Records, on projects involving bands in Beijing (Peking), China, and Hong Kong too. It's very young. Chinese bands styles. A big project. No record companies have done this before.

MRR: Is your company planning to release many albums?

F: At the end of this year we're going to release a compilation including all Beijing bands. Maybe next year there's gonna be more albums by the bands, the first one will be a solo album by HEI BA (Black Panther).

MRR: So how's the scene now in the People's Republic and in Beijing?

F: They started in the 80's. When China opened, changed the politics. Foreign students started there in Chinese universities. They took some tapes to China. The first rock musicians in China were official musicians playing dance stuff or traditional Chinese for their job. When they heard this western stuff they left their official job, their work unit, to form bands. So nowadays they are all unemployed. They didn't get jobs after that. They just play music in bands.

MRR: I was wondering, it's so hard in China, they earn so little money, music instruments are so expensive, how can they manage to buy the equipment?

F: It was very tough when they started. They just borrowed their amps and instruments from foreign students, and checked them out, then making their own ones for themselves, self-made. Then CUI JIAN got signed by a national record co.(China Audio & Video Co.) and released his first tape "Yi Wo Sui Yan". And so all the bands just followed the steps, finding music styles for themselves.

MRR: Is it possible for Chinese bands to give concerts?

F: They couldn't have concerts. They use to play in parties, just parties.

MRR: Private stuff?

F: Yeah. Actually supported by foreign students or foreigners who have a place for themselves.

MRR: You told me there's a punk band in Beijing called ZI WO JIAO YU (Self-Educated). Is there a punk movement in China?

F: Some guys who worked with CUI JIAN before. They broke up. Such guys are more into punk. But still a few.

MRR: What about other chinese cities like Guangzhou (Canton), Shanghai, Chengdu?

F: The scene is mainly concentrated in Beijing. Guangzhou has one band, but more into fusion, they're just session players for national record companies Chengdu just started. They can import a lot of stuff from Japan, Roland & Yamaha. And in Shanghai there was one band before, but they split. The rock'n'roll base in China is really in Beijing. There are some heavy metal bands in Inner Mongolia, though. And some single artists from Xian go to Beijing. You know, like a rock'n'roll paradise.

MRR: Is it dangerous to play rock music in China?

F: Actually it's OK, but just parties. The police don't know.

MRR: About your job in China, are you doing official contracts with the bands, and does the Chinese government know about it?

F: Everything is legal, but the problem for them is they can't give gigs. Rock'n' roll is banned in China. So it's really tough for the record companies to make money, the promotion, no gigs. But they will release the albums both in the People's Republic and Taiwan.

MRR: Can you give me more information about the dissident musician KE YONG?

F: He also stayed with the national performance band. He comes from there. He followed CUI JIAN. He was influenced by him. KE YONG fought with the police two times; also during the June 4th, 1989 (Tiananmen Sqaure) he was spied by the police. So he ran away, hiding in the mountains, and he's very supported by CUI JIAN. His attitude, behaviour, and the way he thinks is very alternative. He's very young, like 20 now.

MRR: And what's his style musically?

F: He's into punk; I mean, typically, and just adds some Chinese music in his music.

MRR: Is he playing alone or with other musicians?

F: He almost finished his album. He's got a producer called Wan Di. He had a band before working with other people. But maybe he's a problem. A "problem kid, so everybody just leaves.

MRR: Was the recording clandestine?

F: No. Right now he's got no problems with the government. Actually Rock Records is working the very Chinese way. You know, personal relationships, they know some officers, you know the Chinese "guanxi", relationships between people.

MRR: Was KE YONG signed by Rock Rds too?

F: No. A Hong Kong Chinese did the recording, he's not from a production house. He just paid for KE YONG to record.

MRR: So his album will be released in Hong Kong?

F: It won't be released! It's just a recording. This Hong Kong Chinese recorded a lot of artists in China and talked with international record companies like Virgin, BMG and Rock Rds too,but he's asking for a lot of money, so he didn't make it.

MRR: What about girls in bands?

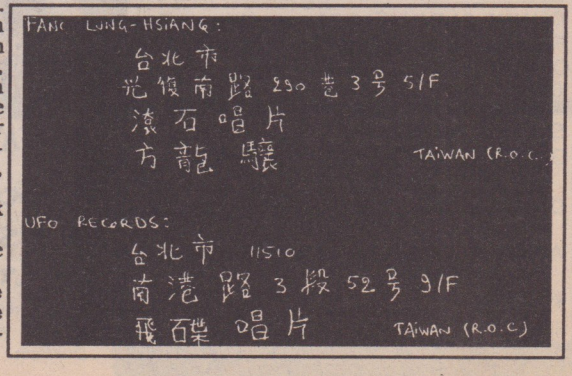
F: They got an all girl band called YAN JING SHE (Cobra), they play stuff like CUI JIAN. One of them is the girlfiend of CUI JIAN's bassist.

MRR: Will the Rock Rds albums be distributed exclusively in China and Taiwan or do you plan overseas distribution too? I'm sure so many people would be interested in getting the tapes or CD's...

F: We plan distribution in Japan, I mean especially in Asia. We have no plan, about Europe and North America. If people are interested in getting the tapes, they can write to me and ask for mail-order prices.

To contact all bands write to Fang Lung-Hsiang who will take the mail to China in one of his trips. Printing bands' contacts in the People's Republic may still be dangerous. Here's Fang's address: Fang Lung-Hsiang/ c/o Rock Records &Tapes Co.,Ltd/ Kwang Fu South Rd; Lane 290; No.3; 5/F / Taipei/ Taiwan (R.O.C.).

But as usual, you should better copy his address in Chinese characters. Thanx for your interest, Luk Haas./ 28 rue de Soultz/ 67100 Strasbourg / France.



TANG CHAO

HONG SE BU DUI

HEI BA

ZI WO JIAO YU

Taiwan- The Taiwan underground scene developed a few years ago, with significant events like the "New Music Festival" in Taipei in '89, in which took part DOUBLE X, the first local punk band, Blackbird from Hong Kong, BAD FISH IN AFRICA, an all-expatriates local rock/punk band, and a few others. DOUBLE X released its first album "Lyin' Idiot" on local label Crystal Records in 1988. This album is still available on tape and CD. Taiwan closed down its last vinyl records factory a few years ago, and now you really can't find anymore vinyl anywhere on the island...a frightening view of what the future will be for all of us soon?? After the departure of vocalist Sissey from DOUBLE X, the band found a new vocalist and released its second album, "The Me Not Me", on Passion Records in 1990. This new album is exclusively sung in Mandarin Chinese, and is more like commercial new wave. The first one was punk/rock and had songs in English, Mandarin and Taiwanese. BAD FISH IN AFRICA has released an album on Crystal Rds too, it's titled "Botulism with an Umlaut". But the band has split up after all its members, except the vocalist, went back to the States or whereever. And DOUBLE X has definitely split up now too. Its former vocalist, Sissey is now doing a solo career, with a solo album out on Crystal Records, but is trying to reform a band. The current scene in Taiwan is quite poor, with a few heavy metal bands like ASSASSIN, which perform regularly at the Woodentop Pub, the only underground pub with live bands in Taipei. (Woodentop Pub/ Roosevelt Road Section 5, No.22, 2/F/ Taipei). And there's still one punk/HC band left, DRAGON HEAD.

And now it's time for the interviews section of this report, let's start with Sissey: I conducted this Sissey (ex-DOUBLE X) interview on the 7th of August, 1991 in the "Long Wall" coffee shop in Taipei, Taiwan, Republic of China.

MRR: Double X was the first punk band here in Taiwan, tell me the history of the band, please.

Sissey: It's a long story, man. I started a band with a couple of classmates in high school. At that time it was just like kids and everybody would just show off with their new records, whatever.

MRR: How did you know about punk music at that time?

S: At that time we were just playing cover songs, a couple of Stones, sort of pop songs and hard-rock. Actually I saw some great punk bands when I went to Canada, to Vancouver, it was my first time to slam dance. Their music sounded so weird, so desperate, and there was rhythm like, raw, cool...

MRR: So when you came back from Canada, you started DOUBLE X...

S: Yeah, I mean,we formed the group again.

MRR: Why have you quit the band after the release of the first album?

S: It's another long story. Quite lousy. Like people's relationships. Sometimes I just hate listening to people saying "this is good and this is bad". Musically everybody has different ideas, so everybody's just fighting for that, and then we were really beating the shit out of each other, so I just quit.

MRR: So how long have you been singing for DOUBLE X altogether?

S: When this happened, almost for a year. I wrote some songs and played some gigs at the "Catch 22" club where we were last night. They changed the name into Woodentop. Everybody was getting free beers, cool.

MRR: How did people react to your music, because you were the first to play this kind of stuff here?

S: Well you know the pubs here, people just sit down, no slam, would just yell "wooo", "sing more, man", "make more noise". At first we were not getting many people there but then we got scheduled and drew more and more people, getting crowded. We had an audience, half-foreigners and half-Chinese, people told each other about the pub and so more people came. At first we were just singing in English...

MRR: And after you started singing in Mandarin and Taiwanese...

S: Yeah.

MRR: What are your main influences?

S: A lot. Of course I was a heavy metal fan into like Deep Purple, old times' rock'n'roll, and then bands like the Stones, the Doors, a lot, a lot. That's inspiration for myself to write my own songs.

MRR: So now you're doing a solo career. Are you playing with session musicians?

S: Right, session musicians.

MRR: You just released a solo album, on which label is it?

S: Index. It's Cryst.al too.

MRR: You told me that Crystal were not that much into alternative music anymore..

S: Well, compared to other record companies, they're still. But I guess they're just trying to make more money now. They changed their attitude. Anyway I just sing, fuck all the record companies. I don't like them.

MRR: Do you think you could make a living off your music?

S: No. It's really tough you know. About this solo album, the record co. kept me waiting for almost three years. That's a long time. I'm still waiting for them to pay for the studio. I can't believe them. They're just businessmen.

MRR: Do you know how many copies were sold from the first DOUBLE X album?

S: A couple of thousands I guess. I mean they have never told me the real number.

MRR: And only in Taiwan, or?

S: Only in Taiwan.

MRR: I've seen a bootleg copy of the tape in the Philippines, with a xeroxed cover, in a shop.

S: Really? The first tape?

MRR: Yeah a music shop was selling this tape in Manila.

S: I never knew that. But you know the first one was released in Hong Kong too, maybe for just 500 copies.

MRR: So what about the alternative Taiwan music scene now?

S: So far I can see for myself there are still a lot of kids into live bands. Maybe their music is really lousy, just trying to act cool, like thrashcore, long hair, just an image, a look, no insight, no spirit. Just covers, that's nothing, they just cover songs. But I know a couple of bands that are good like a band, I don't know their English name, but the Chinese name is ZUO SHUI SHI, I never really listened to them, I just heard about them, or maybe once, at a concert at Tai Da, Taiwan University. Their style is kinda like Sonic Youth, I love those ideas, like singing "Fuck" in one song.

MRR: So how do you see the future of local music?

S: I think it will change, but gradually, step by step, that depends on the artists and record companies. There are bands into rock and trying to contact record companies, then they change their styles, from thrash or hard rock to pop. Record companies changed their attitude, just into making money, and sing some stuff like "I love you, you love me". Actually they don't have these feelings, they'll just want to sing love songs to make money.

MRR: Is it so hard to self-produce a tape here?

S: Money is a problem, big problem, because we're gonna pay a lot of money to the studios, and rehearsal rooms.

MRR: So you mostly rehearse in rehearsal rooms...

S: Right.

MRR: What about local music magazines, fanzines?

S: Some pop. Just one alternative one called Rockers. It's published by Crystal Records, just comments about imports, albums, EP's, and introduce some bands, their history. Sometimes it's not fair, like shit, I don't like it very much.

MRR: What are your plans for the future, which direction will you undertake musically?

S: A lot. In my solo album I tried to write some songs with jazz or blues influences, and hard rock and punk, and even like dance songs. I don't know, I don't want to be limited. It just depends on the feelings. But I want to do things like thrash, metal, punk styles. I can feel it, it's more exciting.

MRR: But will it still be a solo project or will you try to form a band again?

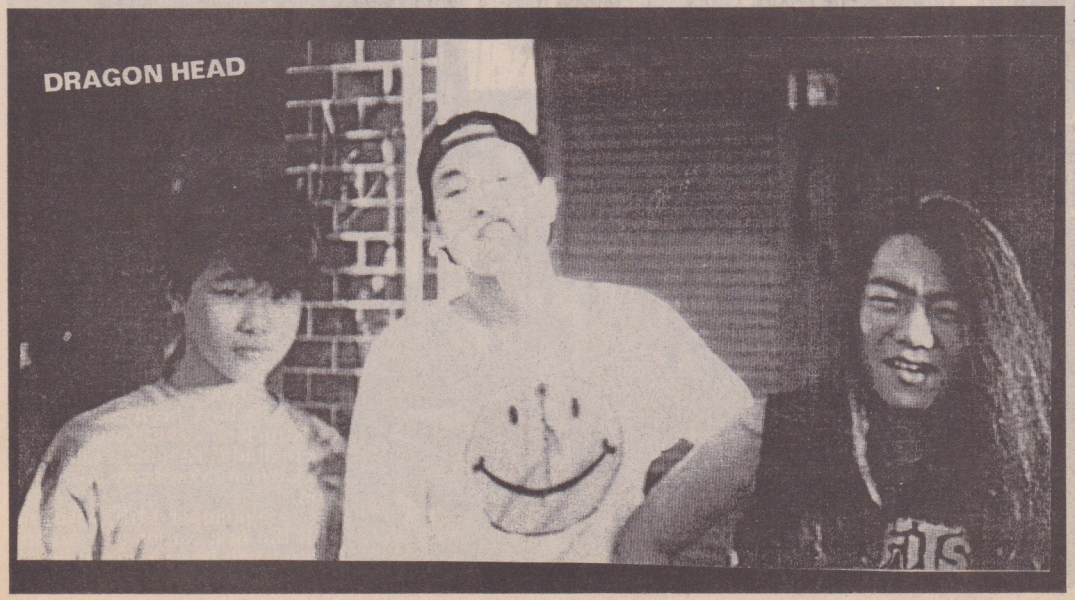
S: Form a band, yeah. There's more energy. It's better for arrangements and the feelings, to write good tunes.

MRR: What about the Chinese reunification? Do you think it will be reality one day?

S: Maybe. I hate politicians. I don't believe them. I just believe myself. It depends on the people. The people love each other.

MRR: How would you describe local life? It seems like people are heavily influenced by western lifestyles. Isn't it a facade?

S: I don't know. Seems like they changed since my primary school. I've always lived in army areas. My dad is a colonel, so I've spent there my childhood. It was totally different from soci-



ety. But from what I can see, everybody's looking for instant stuff. Quick, you know. Everyone makes money, but the view is very narrow. No big deals. Everybody has the right to make a living. Actually life is sad you know, I just want to write more songs, make albums, all my life, just like as proof I just exist, I'm living.

Here's the contact address of Sissey, but if you write him, or anybody else in Taiwan you should xerox the Chinese characters addresses which are included here because most of the postmen in Taiwan can't read Latin characters. Sissey Chao/ Mu Tsa Road, Section 1, Lane 76, No.8/ Taipei/ Taiwan (R.O.C.)

And now, here's the second interview of this Taiwan report: DRAGON HEAD. I conducted this interview with DRAGON HEAD on the 13th of August, 1991 in the Roxy One pub on Hoping Road in Taipei. DRAGON HEAD are: Da Chi (bass); Zhen Yong Huang (guitar); Tini (drums); Tian Chang "Vinnie" (vocals); Yuan Wang (guitar). At this interview present were Da Chi, Zhen Yong Huang and Tini. Most questions were answered by Da Chi. The address of DRAGON HEAD is: Da Chi/ Kwang Fu North Rd No.3, B/F/ Taipei/ Taiwan (R.O.C.). Their address in Chinese characters is provided too, use it!)

MRR: When did you form the band?
DH: One year ago. We changed a guitar player recently. The old one had to go to the army. The new one is my young brother.

MRR: Why have you chosen this name, DRAGON HEAD?
DH: Because it's the Chinese name for "tap", we liked the feeling. You thought "Dragon Head" was for the head of a dragon?

MRR: Yeah!
DH: No, no!

MRR: So you play punk, hardcore?
DH: Yeah, hardcore and some thrash. We all like thrash and hardcore.

MRR: What are your favorite bands?
DH: Ramones, Sex Pistols, Dead Kennedys.

MRR: Are you the only band here in Taipei playing punk/HC for now?
DH: I think we are the only one.

MRR: Do you know if there are bands in other cities like Kaohsiung?
DH: No, shit. Taipei bands play heavy metal, gypsy rock, we don't like them.

MRR: Have you recorded a cassette or something?
DH: No, because we are a new punk band, but I think next week we can.

MRR: How many gigs have you played so far?
DH: At Woodentop pub and sometimes in a park, and on the streets. People were crazy. "What's this? Shit!". About six or seven "big" concerts.

MRR: What kind of people come to your gigs? Punks?
DH: Yeah, punks.

MRR: Are there many punks here?
DH: Yeah, many punk, hardcores, some heavy metals. There is almost no difference here between heavy metal fans and punks. But I've never seen a mohawk haircut here. Some have shaved heads! Skinheads! Hardcores!

MRR: Are your song in Chinese?
DH: No. We sing in English. I think Chinese is shit. Maybe we'll sing in Taiwanese language. Chinese songs are different.

MRR: Do you have financial problems to buy equipment here?
DH: Yes, very expensive.

MRR: Are you studying or working?
DH: We're working in a pub. Our job is being "big guys". Like this: "Hey, you, fuck off, get out of here!" The guitarist is still in college.

MRR: What do you think of the future of Taiwan? A reunification with China?
DH: Oh, future is not good. I think reunification with mainland China is possible. No future for Taiwan.

MRR: What do you think about politics?
DH: Most people here don't like it.

MRR: What about army?
DH: Shit. I don't need it. I want to escape it.

MRR: Have you been to mainland China?
DH: No, never. We would like to go. There are many underground bands there. We saw some on TV. So wild! Shit.

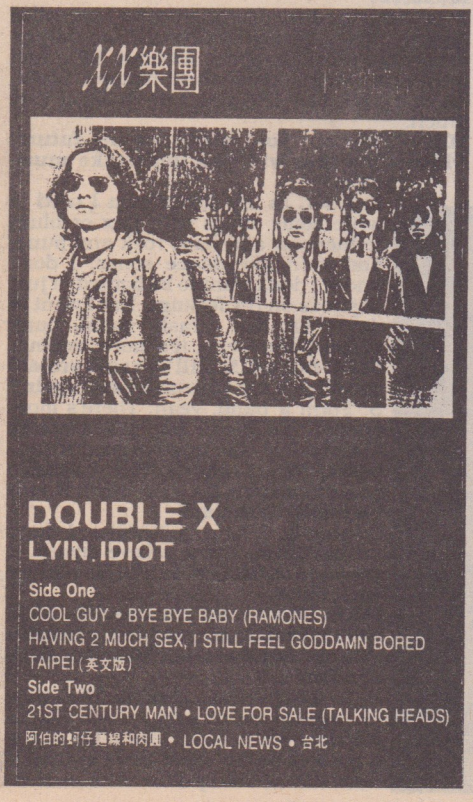
MRR: What are your texts dealing with?
DH: I sing about things I don't like. Fuck! Taiwan fuck! Taiwan fuck!

MRR: No problems with the police?
DH: They don't care. Police is shit. Sometimes they catch us because of long hair. Many years ago my hair was like Sid Vicious, but when I went on the street, the police bothered me "Hey! Come on!"

MRR: Are they still doing this?
DH: No, if you make a mistake, they'll cut your hair.

(the conversation digressed into punk records)
DH: Our vocalist is very crazy. About four years ago he ate his own shit. He likes the Misfits and Sex Pistols. We grew up together. Everyday we get drunk and skate hard. Listen to some underground music, some thrash...

OK, this is the end of this very first Taiwan scene report, I hope you enjoyed reading it. If you want to contact the bands, go on but try to copy the Chinese character addresses, please! Yours truly, Lûk Haas.



SISSEY:
台北市
木柵路一段 76 巷 8 号
趙一豪
TAIWAN (R.O.C)

DRAGON HEAD:
台北市
光復北路 3 号
地下室
大琦
TAIWAN (R.O.C)

Hi, welcome to another report on the Mexican scene, I hope that this time it will be a little more complete than the last one (MRR #96) and you find it informative. A lot of you have been familiarized with the F.T.T. (Free Trade Treaty) but I would described it as a very struggled action between the multinational companies that try to corner everything possible. Not everything seems to be easy for them since they are facing the problem of the "Underground Economy (Piracy)", and it would be dangerous for our country because of the investors in USA and Canada could press or carry out actions to finish it. At the same time provoking the anger of millions of injured that practice the underground economy.

Last time I told you about the pollution problems of this big city, mainly the greenhouse effect and acid rain as well as the reforestation and "one day without a car" programs. Not long ago the closing of the 18 de Marzo Refinery was announced. This refinery was built a long time ago when the city was little, therefore the refinery was out of the city but now it is inside due to the excessive expansion. So this measure was a priority.

Nowadays there are not too many real alternative zines and the few ones are, of course, written in Spanish. If you wish to show your stuff as well as your activities in this city and country, I recommend Tajobase and Brigada Subversiva zines.

The split-up of MASACRE 68 is confirmed and it seems that their LP will be re-edited. Those interested can ask for information at the PPR contract address. ATOXXXICA was another band which split-up. Their LP can be gotten as well as a video of their last gig: it cost $25 US (America) and $28 UK (Europe). If you want to watch it, there will not be any regrets I assure you (PPR address). A 10" EP called Unidad, Ruido e Idiologia where KKCORE (HC), CLAMOR INEXORABLE (HC/Punk), LIBERTAD PARA TODOS (HC, Ska, Oi) and ADICTOS AL RUIDO (Punk/HC) appear will be out very soon. You can get it for $8 US at the contact address of Tajobase zine.

Some national bands will get produced in other countries such as PUTRID SCUM that will edit a 7" split with Charred Remains (I'm not very sure) from California. ANARCHUS will get their second 7" EP (The first one was edited by Rigid Records from Florida) on the label Slap a Ham. The title is "500 years of infamy." Also they'll appear on a CD comp. along with Gibbed, Multiplex (Both from Japan) and CACOFONIA (Mexico) on the Samurai label. Maybe PANDEMIA will carry out their mini LP with a new English label that used to be Looney Tunes. Of course, there are some death metal bands that have gotten deals for an EP abroad. In other states some EPs have been edited such as Extincion Cerebral with "Logica hiperexitada" EP and a Real Animal EP from Monterrey is coming soon.

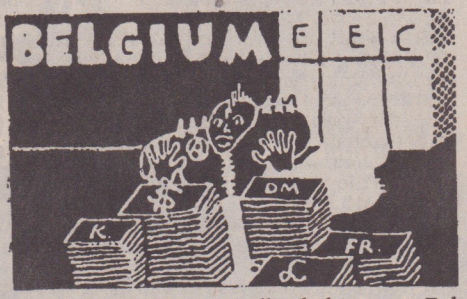
September 14th, 15th and 16th the first National Anarchist Meeting will be carried out which I'll give you more information on in

the next report. Those interested can ask for information at: Apdo 9090/Mexico-1 DF/ Mexico. It is going to be very organized since there are a lot of people into this project.

MM Records and Distribution is looking for bands for a compilation for the benefit of Infact International (General Electric Boycott). Any band which wants to take part, with a song about ecological disaster or any other kinds of tragedy (nuclear energy as well as disarmament etc.) can ask for information (The same goes for the people interested in helping with the distribution). Please get in touch. Talking about MM at present they have serious economic problems, so if you're waiting for some stuff from them please wait a little longer, it's not a ripoff.

On the subject of ripoffs, there are rumors that a label called Seraphic Decay wants to put on sale the "Nobody Listens Anymore" comp. EP (Fear of God, Filthy Christians, Disharmonic O., and more appear) that originally was edited as a flexi (by MM/PPR). Now these cunning guys want to get ahead and edit it on pirate production(bootlegging). If you see it distributed by someone, who doesn't manage a non-profit distribution, do not buy it. Well, that's all for now. See you soon and remember: Never give it up.

ADDRESS/CONTACT:
KKcore/Tajobase; Miguel Chavez/Plaza de Loreto #27/Dr. Alfonzo Ortiz, CP09020/ Mexico DF.
PPR; Jesus Jimenez/Apdo 37-481/CP 06603/ Mexico DF.
Brigada Subversiva; Riardo Pino/Apdo 13-441/ CP03501/Mexico DF.
PUTRID SCUM; Jose Luis E./Plante El Fuerte #10/Col. Electra/Tlanepantla Edo. de Mex./ CP 54060
ANARCHUS, Apdo. 19-648/CP 03901/Mexico DF.
MM, Miguel Angel Cortes./Apdo 17-808/CP 11410/Mexico DF.
Real Animal, Eduardo Gzz./Apdo 1594/ CP64000/Monterrey N.L.
P.S. I almost forgot, ANARCHUS will be on tour in California next Oct/Nov. So, if you have the opportunity of seeing them, do it.



Report 1-I was really glad to see a Belgium scene report in MRR 97' cos it was ages ago since anyone took the trouble to do one but after reading it, I was very disappointed. It was a bad description of what the overall Belgian scene is like and I think such people are the cause that the punk and HC scenes are getting more and more divided; really a pity. I guess cooperation isn't so important for those people. Anyway, I'll try to give you a more or less full picture of our punk scene. I'm not going to write about HC 'cos I have to admit the bloke did a good job on that. There are indeed quite a lot of positive things happening in the HC scene (bands, fanzines, venues, like Vort 'n' Vis) I but there's certainly more. I won't be writing about politics neither as I never believed that punk/ HC can really make a political change in society. Punk is not about some idiotic political doctrine but about "inspiring people", the "D. I. Y. attitude". One of Belgium's most popular bands is FUNERAL DRESS. They already played all around the country and released one 7" and a few months ago, their debut album Free beer for the punx. The band is influenced by UK Subs whose vocalist Charlie Harper produced a few tracks of the album. It's available for $10 (ppd) from Dirk, Werftsesteenweg 3 Bus 6, 2220 Heist op den Berg. Watch for a new 7".

ASHTRAY DIRT is a relatively young band playing '82 punk with funny lyrics, the kind of music that was popular In England in the early eighties . After releasing an excellent demo, Oi! boys COMRADE are temporarily laid off. They had a few line-up changes and will be playing a sort of "ska-core" in the future. They're probably Belgium's most political band, some of their beliefs are too heavy for me but anyway, I fully agree with their strong anti-racist stance. Their 6-track demo should still be available for BF 150 + postage from: Klaas Vantomme Gasstraat 17, 2060 Antwerpen 6.

BELGIAN ASSOCIALITY plays funcore with absolutely nuts lyrics and used to be very popular among both punk and HC/thrash fans. Their self-titled LP sold very well but they seem to have grown out of the independent scene, are working with an agency and are playing with more commercial bands.

LEGAL SUFFERING isn't exactly a punk band but certainly worth mentioning. Their sound is influenced by HC, rap and funk - a better version of Red Hot Chilli Peppers. They released one 7" and a 12" including a superb cover of "Gimme Hope Joanna".

A new band is THE END OF ERNIE ('82 punk). They still have to grow a lot and made the mistake of starting to gig too early but could become a trump for the future. THE MUSHROOMS are around for some 4 years now and finally released a first EP Police Bastards. They also play '82, punk (seems to be popular over here) with some HC influences. They're certainly worth supporting. The EP is available for BF 100 + postage from : Steve, Beeweg 12, 8310 Brugge 3.

THE MATCHERS are Ramones wannabees, not bad, but some variety in their songs would be more than welcome.

CAPITAL SCUM used to be a quite popular punk/HC band. They've split up a few years ago but are now apparently back together again and should do a reunion gig soon. Belgium's oldest punk (?) band is THE DIRTY SCUMS. After releasing 3 albums and playing lots of gigs, they are now acting really stupid working with silly contracts and behaving like rock stars. So fuck them! (they're banned by most punks anyway)

Finally there's VOID SECTION, without any doubt Belgium's best band. Influenced by Stiff Little Fingers, The Lurkers and Bad Religion, they play excellent '77 punk rock. They've got a live demo out (15 tracks) and are busy working on an LP which should be out early 1992. This four-piece outfit is gigging all around the country and are looking for some gigs abroad. Check them out! For info or the demo (BF 200/ $5 ppd.) write to: Van Den Bergh Mario, Oude Beurs 36, 2000 Antwerpen. I haven't mentioned all the bands but these are the most important, I think (if not, let me know).

Concerning gigs, it seems that nobody wants to take risks anymore. Of course "big" bands like UK Subs, All, GBH, Agnostic Front etc. can easily play over here and attract large

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audiences. But these gigs are mostly organised by people who have nothing to do with the scene and are only interested in the cash. That's one of the reasons why me and a friend started organizing gigs ourselves now and then. We've already put on bands like The Lurkers and Blitz and future plans include Red London, Red Alert, Anhrefn, Red Letter Day, again The Lurkers,.. It's quite hard financially but we're managing. SKA music seems to be getting out of its isolation a bit with the singer from COMRADE organizing gigs once in a while.

There are also quite a few zines around, most of them are in Dutch though, so it's of no use for you to mention them. The ones in English are: Bonds Of Friendship (HC): Joris, Leeuw Van Vlaanderenlaan 55, 2950 Kapellen. Smells Wiffy Zine (HC, only 1 issue out): Roberto, St Antoniuswijk 44, 3110 Rotselaar. And then there's my own fanzine called Skoink. It deals with punk, oi!, ska and HC and is fully written in English. My latest issue is #4 with The Lurkers, Political Asylum, John Brown Anti-Klan Committee, Judge Nothing, The Hotknives, The Abnormal, Void Section and lots of reviews. It's available for $1.50 (surface) - $2.50 (air mail).

Well, that's it. I've talked mainly about music, but of course most of us are concerned with problems like racism and fascism. I think these are things you have to talk about, it's rather difficult to put them in a scene report. Oh yeah, we're also busy setting up a S.H.A.R.P. chapter and producing a newsletter which should be out in October If you want more info (IRC please) or a copy of my fanzine, write me: Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium.

Cheers and ... never trust a hippy!

Report 2-Hi! Many people seems to be disappointed by scene reports, well, you should write one once instead of moaning about other's efforts, wouldn't you? Well this won't be an extensive one, 'cos we think it's best to keep it short and write more often.

There is a new anarcho-bar opened in Brussels, called Guernica. It's voluntary run and all the money goes to pay the rent and improve the building so that it'll soon be a nice place with an alternative book shop, rooms for groups to meet, etc. . It's located at 65 Rue du Midi (near the Central station), and the bar is open at 8 pm or something. There should soon be a brand new place in Liege where small collectives could organize gigs. It's always been a problem to find a venue here in Liege, and we might be able to put on gigs in this one. They plan to have gigs every week (all kind of music), with a cheap door price. Everyone who is in Belgium and who's into (non-commercial) punk hardcore should ask for the gigs directory of Andy Debaere, (Grote Veldstr. 44, 8840 Staden). He's got also a small bistro and is a really cool guy (send something for the postage). The VORT'N'VIS keep putting on gigs. There's always somewhere left to crash after the gig at the 'VIS which is cool; get in touch with Bruno who does also a mail order (Bruno, Ieperseweg 58, 8970 Poperinge, Bel.).

I'll write some info about bands and labels here, here we go...HIATUS are just back from their US mini-tour while I write this. They all have a new tattoo and plenty of projects. They've got their split 7" shared with the Japanese R.M.R. out on MCR Company, and also their 1st 7" re-pressed by NABATE/ MOTHER PEACE. They're gonna record some new stuff for Resistance Int.. Records (related to Prof.Existance). The anarcho-communist-S.E. (just like Larm isn't it?) EXAUSTLESS REVOLT will have a 7" out someday on BOND OF FRIENDSHIP which is run by the nice Joris who does also an excellent zine, so write to Joris, Leeuw V.Vlanderenlaan 55, 2950 Kapellen, Belg. PRIVATE JESUS DETECTOR (PJD) are gonna have their anarcho-crusties released soon on a debut 7" on Urban Alert and the anti-fascist, vegie, S.E. NATIONS ON FIRE should have theirs too on Stand As One, both label from Paris. CHRONIC DISEASE are now rehearsing a new set of songs that might get released as an LP in 92'. Be Yourself Records should have put out their 7" comp. for & about the "Walk across America" campaign and the natives struggle, there should be 6 nice bands on it (including HIATUS & Mushroom Attack).

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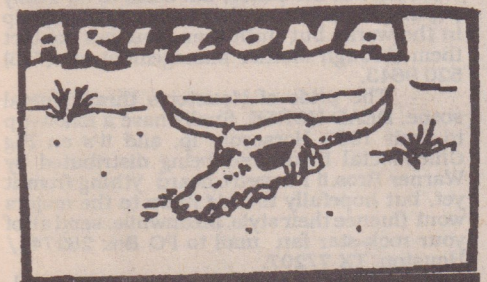
The album of SCRAPS is also available from this great label (B.Y., PB.24, 8450 Niewport, Bel.). NABATE has put out a 7" benefit camp. in solidarity with the Poll-tax prisoners, in UK, (w/HIATUS, PJD, MUSHROOM ATTACK, DREADFUL & PYSCHO FLOWERS), and we're just putting out the re-press of the 1st HIATUS together with the new MOTHER PEACE Records. We both have a mail order, so write! (NABATE, BP92, 4000 Liegel, Belg., and MOTHER PEACE, 27 Rue Mean, 4020 Liege, Belg.).

The new issue of Tilt! should come out soon (Brob, Tennisbaanstr. 85, 9000 Gent, Bel.) and the French written Extermination/ Tragus too.(Nick, rue Rethibaut 17, 7600 Peruwelz, Bel.). Well, we'll try to write more often if nobody else does (please stop moaning!). Who said that there were nothing over here? Don't get attached to the past please ; (I'll take the opportunity to list some people who ripped us off: Kurt Horemans (Innerforce Rds), Nicolas (Maubeuge), HHH (Spain), CMB (Paris) and Cauldron & Mark Stone (Scot.), no comment). Your workin'class punks,Al and Ma.



Hey kids! This is Meathoney from Key Zine and its all-ages shows. Could somebody please tell me, what the fuck is this on-again-off-again trend of Arizona straight edge?

The whole goddamn scene here sucks. For example, Tempe, Arizona is a flock of sheep who only conform to Mill Ave. by the ASU campus. Which is a fucking joke in itself, since Mill Ave . has virtually become a police state — there's cops on every corner, every other street's blocked off, and there's fighting and violence on a fairly regular basis. Fighting like little children. (Hell, most of the Mill Ave. crowd is pre-pubescent junior high brats, anyway.) At the risk of sounding nostalgic, Mill Ave. used to be truly great bach in the 1980's, when I used to hang with the core crowds from Marcos de Niza and McClintock high schools. Then the cops came, and, well, it's never been the same since. Facts are facts, Mill Ave. sucks.

Somebody forgot to mention in MRR #100 part 2 that the Sub-Cultural Arts Center in Phoenix requires a $250 minimum for playing . And although it can be taken out of the door (along with the PA rental and babysitters), this pay-to-play policy is bad news for DIY bands without a large draw. I had a helluva bitch time getting people out there last summer for the Key All-Ages, which directly benefit the scene. The biggest show in August, with THE CHINGADEROS, 100 ICED ANIMALS, DASHBOARD MARY, and BEATS THE HELL OUT OF ME, drew only a so-so crowd. Supportive scene? Ha ha ha ha ha!! Thanks to a couple other shows that nobody went to, I still owe the club more than $700. I'm certainly not out to bad mouth Subcultural Arts (HR from Bad Brains played a great show there). But, it's pay-to-play policy should be more conspicuous. Caveat emptor. (That's Latin for "DIY bands beware.")

The Key All-Ages have moved to the Silver Dollar Club, since not enough were supporting it at Sub-Cultural Arts. Split LP bands 23 More Minutes and New Mexico's Logical Nonsense played the first Key All-Ages Sunday Matinee on October 6. The Fixtures and Arkansas' Trusty in November. All in all, this is one of the few all-ages set-ups for local, independent, regional bands .

Why, you ask, did a zine editor like yours truly choose to get involved promoting shows? Simple. If I didn't fight the facist 21 & over bureaucracy, no one would.

Tempe's garage meisters SALIVA TREE continue to turn the club circuit inside out. They've already been on at least two local compilations — Zia's Lizards and O-Tu's Human Sacrifice. Now, they got their very own tape out. It's produced half capitalist, half DIY, and all the songs have allegedly free-form lyrics. You gotta love that. Send a few bucks for the tape to: 1344 E. Don Carlos, Tempe/ AZ 85281. And, look for SALIVA TREE in your neighborhood very soon.

HORACE PINKER is still a driving force in the scene. They've been playing locally and down in Tucson, as well as around California. HP's "Big Ugly" tape sold out here, but I'm sure some cash to the Pinker Palace at 1015 S. Stanley Pl. #22/ Tempe, AZ 85281 will get you something. Oh yeah, and HP was banned from The Sun Club because management shit its pants when Pinker merely requested pay. It's a long story. HP's played with Fugazi and with Butthole Surfers, and are definitely a band you feel good about supporting.

Oh yeah, that reminds me, HOPEFUL MONSTERS recently played Gilman St. in Berkeley (Well, not exactly). The latest post-Hippycore project is a literary thing for D.I.Y. and radical social change, Militant Press. I heard Chris Dodge, the one behind that Bleeaarrghh! 7" compilation, is doing something with it, also. Check it out.

Remember Old Skull, the youngest punk band in the world? Well, we've got the world's oldest, ONE FOOT IN THE GRAVE. (They're old enough to be Iggy Pop's parents!) I've seen ONE FOOT live, and damn it, they've got great live material like "I've Fallen and I Can't Get Up" and "Menopause." They've even been on CNN and in the Wall Street Journal. This isn't a joke. No shit. It's Geritol punk.

For those who recognize punk as Black Flag and the Dead Kennedys, not Sub Pop, here's a band for ya: WIKI. They're a Tempe band via Globe, which is a hour away from here and has Moose Lodges and VFW Halls for as little as $50 a night. Anyway, WIKI has a definite DK's influence, and recalls Arizona's good ol' days of JFA and KILLER PUSSY. Contact WIKI at: PO Box 2561 / Globe, AZ 35502-2561. Damn, it's punk!

SUN CITY GIRLS, the coolest band ever

One Foot In the Grave will bring its Geritol garage punk to Anderson's Fifth Estate in Scottsale on Wednesday night.

from Arizona, our own Butthole Surfers, are no more. The 'Girls played their final live show on September 8. SUN CITY GIRL Rick Bishop should be in that magical city of Seattle by now, while various 7" and CD releases are getting underway.

And, shut up asshole, the MEAT PUPPETS didn't sell out!! They just, uh, got better distribution. Yeah, that's it. Better distribution. Shame on you for thinking the MEAT PUPPETS would ever kiss up to korporate Amerika.

I doubt the MEAT PUPS have anything to do with this, but Tempe, Arizona has become wannabe-New Music Seminar. Last summer there was a rip-off Arizona Music & Business Symposium. $30 to hear the big honchos talk about financing your way into the music biz, beware of scams, demo critique, shit like that. (Yeah, gosh darn it, I really want major label A&R scum criticizing my friends' music.) There was a live music showcase, which nobody under 21 could attend, and most of it was heavy metal. and Z-Rock crap. Key Zine, which I publish, was forbidden to participate. Hey, that's some support for the local scene, huh?

And, in November, there was a wannabe New York Nights. Like usual, it was mostly heavy metal shit, none of it all-ages. Instead of a kicking place like New York's CBGB's, we get it at SGT. PEPPER'S TEEN DANCE NIGHTCLUB. Ooooh, I know I'm impressed!

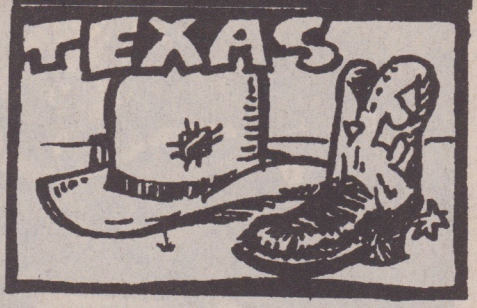
It never surprises me how fucking stupid the people here are. Waste $20 for the Lollapalooza scam. Waste three times that amount to hear a fluffed-up "live music showcase." But, can anyone part with as little as $5 for the exact same thing? No way ....

Baby & Betsy, an artsy-fartsy zine thing, held BABBLELOOZA, in late August to benefit the zine. A day (3:00 'til midnight) jam-packed like sardines with cool bands like 8 CIRCUIT MODEL, SALIVA TREE, THE FAKL McCOYS, and lots lots more. But, did a lot of people come to Silver Dollar Club for the show? Did anyone care to give away five measly bucks to support a zine which supports their scene? No. Like I said, everyone here is fucking Lazy, with a capital L.

Including Baby & Betsy, there's not a helluva lot of reading material to choose from in the Tempe-Phoenix area: (1) Key Zine, which is on hold (since none of the fucking slaves here read the 2,000 circulation I wasted two paychecks on), but it will be out again by January. (2) Baby & Betsy, is an experimental/ arts journal that covers poetry, underground music, etc. BB #1 featured interviews with 8 CIRCUIT MODEL and BURNING BUSH. BB #2 should be out by now. $1 or trade to: 634 W. Gable/ Mesa, AZ. 85210. And, (3), Cactus Prick, a few xeroxed pages (some on one-side, some on both), cool live show reviews, music & zines, etc. CP #1 features photos of The Cows. CP #2 has Texas' Spunk, when they stopped by. $1 or trade to: 1265 E. University Dr. #1014/ Tempe, AZ 85281. (4) Saa Doo. Don't ask me what it means. Ask WIKI, they're the ones who put it out. The usual to: PO Box 2561/ Globe, AZ 85502-2561.

Metropophobobia is a new alternative media market in downtown Phoenix. No, they don't have much local press (so what else is new?), but it's quickly becoming Arizona's answer to New York's See Hear. Zine editors, call Metropophobobia at (602) 255-0668, or write: PO Box 2589/ Phoenix, AZ 85002. And remember, experimental includes all punk and hardcore, also.

In closing, most of the scene reports from here contintue to ignore racism. It's old news that shitheads like the Arizona White Batallion and the Bother Boys are pretty much back in hiding. (Fucking wimps can blow me.) But, racism is still a pain in the ass here, with Buddhist temple murders and the standard racial slurs and harrassment throughout Tempe. Arizona's racist skinheads can fuck themselves, fuck their goddamn Skrewdriver albums, and keep their sorry white asses in the closet where it belongs. Thank you. Nuisance and Schlong, que pasa?
Meathoney/ Key Zine/ PO Box 25125/ Tempe, AZ 85285-5125



Greetings from Houston and it's surrounding areas. My name is Chunk. Seeing as how there hasn't been a Houston scene report since April '90, I figured I would get off my ass and attempt one myself.

Lets start this off by talking about zines. There are only a few in the area, but they're good ones. Jackhammer Pogostick is a real good zine that's been around for a while. Their latest has really good interviews with God Bullies, Superchunk, the PAIN TEENS and more, and costs $1.29 ppd. Contact: Matt/ 2425 Holly Hall #F-77/ Houston, TX 77054. Straight Out is another zine from the area. It used to be a small photo-copied zine but their latest is full zine, professionally printed, and has interviews with Endpoint and Transcend. It can be had for $2 ppd from Straight Out/ 7103 Oakwood Glen #15/ Spring, TX 77379. And last but not least, Twistworthy is a great zine, especially the layout and photos. Their latest issue has NoMeansNo, Coffin Break, and Ultraman interviews and is available for $1 ppd. Write Mark Twistworthy/ 4030 Cypressdale Drive/ Spring, TX 77388.

Next topic: Venues. The Axiom is the place where most of the larger hardcore shows take place. They've been open for almost 4 years, they're always all ages, and the admission is reasonable most of the time. The number for booking at The Axiom is (713) 225-EDGE. There's also a great little place called Pik-N-Pak where local bands can set up their own shows. They don't have a P.A. there, so whoever plays must bring their own and can charge (and keep) whatever door price they want to make up for P.A. rental costs-or other expenses. Most of the cool locals that play there don't charge admission, which is way-cool. For out-of-town bands that would like to see about playing there, you might try to get ahold of the people at Twistworthy fanzille, mentioned above. The people at that zine have mentioned wanting to set up more shows at that venue, so write them if you're interested .

Now on to bands. THE PAIN TEENS have been around since 1985 with their menacing industrial/rockin'/tape-loop type tunes. They have 3 full :Length lps and a bunch of demos behind them, as well as many compilation cuts. They also have a recently released 7" on C/Z records. Write 'em at P.O.Box 35709/ Houston, TX 77235.

The BAYOU PIGS have been spewing their grunge/noise mayhem for a while. They have one full length lp out on Anomie Records called Rehab Messiah, and it completely rocks. They play out often, and I believe they have plans for a big tour not too far in the future. For more info write Eev at: 1107 Hoffman/ Houston, TX 77020.

SUGAR SHACK is a great Sub-Pop style grunge band with two excellent 7"s out on Anomie Records, and a couple of Australian import releases as well. For some odd reason, they don't get nearly the recognition they deserve here in the states, but seem to be really popular in Australia. They have a full length lp in the works but until then, you can contact them through Mother Management at (713) 520 9643.

The pride of Houston's thrash/metal scene, DEAD HORSE, finally have a follow-up to their 1989 Horsecore lp, and it's on Big Chief/Metal Blade and being distributed by Warner Bros.!! I haven't heard ything from it yet, but hopefully the big jump to the majors wont fluence their style. Meanwhile, send all of your rock-star fan mail to PO Box 262741/ Houston, TX 77207.

SF"UNK is a great punk band with metal-edged guitars and a igh-energy stage show that can't be beat. Some of you might have em thiem this summer as they were touring the west coast. They have leased two demo tapes already, and have plans on releasing a 7" on. Contact: Tod Waters/Fist-of-Fury Records/ 8839 Winningham/ Houston, TX 77055.

TURMOIL IN THE TOYBOX is a frightening industrial noise emsemble reminiscent of Throbbing Gristle and that lot. They have a 7" out on Anomie records which completely numbs. You never know what you'll find them beating on at one of their gigs. For more info, write to Turmoil/ 13171 Veterans Memorial/ Houston, TX 77014.

REFUSE TO FALL have been around since early '89 and have progressed into a

Scene reports

great, powerful band. Their style of straight-edge hardcore is great both live and on vinyl. They have a 4 song 7" lt on EV Records and they also completed a successful East coast tour this summer. Be on the watch for them. Meanwhile, write them at 1503 Anvil/ Houston, TX 77090.

DIXIE WASTE is a newer band to the scene, but they've gained quite a following in the year that they've been around. Self-described as "pot-crazed punk", the thing that sets them aside from other bands in Houston is their dual-vocalist attack. They have a demo out and play shows all the time. For more info write to Ben Toast/ PO Box 670/ Houston, TX 77266.

Other bands that caught my eye are the female vocal "pig-lust" punk rock of TRAILOR TRASH, and the Crimpshrine influenced pop-punk happy-go-lucky style of the MACHO MUCHACHOS. Hopefully next time I'll be able to tell you more about these and some of the other Houston faces. For anyone wanting to pick up any of the Anomie Records releases mentioned above, write to PO Box 35709/ Houston, TX 77235.

I'd like to end this by mentioning that the best radio show of it's kind in Houston, KPFT 90.1's Funhouse Show, is off the air. After 12 years of spewing "snotty punk-rock" and weird industrial oise over the airwaves, the dj's are calling it quits because of a lack of support from the station's upper management (among other reasons). The show will definitely be missed. Well, that's it. Thanks for reading this... I hope to Houston scene reports on a semi-regular basis. So, until next time, be lovin'.

Hi! Scott Snott from Shakefork Reocrds here once again.

Well BILLINSGATE is history. They recently played their last show, but rumor has it that someone offered them a European tour for next summer. so who knows, maybe they'll get back together again! GAUGE has recorded for a 7" for Shakefork Records which I said would be out in August, but won't be out until Nov. They did a small one and a half week tour in Aug. that went good. You can still get demos ($3) or shirts($6) from GAUGE c/o Neil, 1540 California St., Elk Grove Village, IL 60007-2806...SCREECHING WEASEL returned from tour a while ago but they all took different means of transportation getting home as the van broke down in Berkeley. Their LP on Lookout is called My Brain Hurts and I'd assume that it's coming out soon as they're playing a record release party soon. They also got a7" coming out on Shred of Dignity and Dan Sullivan informs me that they're gonna repress the out of print Punkhouse EP themselves... I heard the CONTRACIDE broke up. I guess their female guitarist now does back up vocals for 8-BARK. ESKIMO NATION spent their summer in D.C. and now they're back. I don't know who you can buy their 7" from, maybe from Underdog Records but I'm not sure.

I think TIME UP from Schaumburg broke up, but don't quote me on that. SLUDGEWOTH has a LP out on Yohanns Face Records. I haven't heard it yet, but i've heard a lot of it is funk. APOCALYPSE HOBOKEN have split with singer Ted, and have replaced him as well as adding a second guitarist. SLAPHAPPY is history. TRENCHMOUTH got an LP/ Cass/ CD

coming out on Skene Records, as well as a new 7" on some new Chigago label.

Zine-wise there's beginning to be a lot more zines popping up. There's Staring Problem from Naperville. You can get #2 for $1 (?) from: Shane, 115 Testa Dr. #304, Naperville, IL 60540, it's got Bad Religion, GG Allin and more.

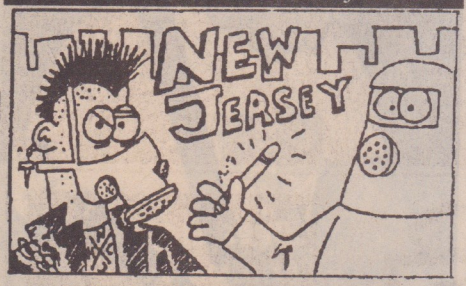
There's also Evil Knecvil's Bladder which is mostly a photo zine. It's $1 (?) from: Marty, 606 S. Ardmore Villa Park, IL 60181. I do a zine called Shakefork Zine. Issue #1 has Ivy League, Dickey Mo, a GAUGE tour diary and an anti-hunting article. It's $1 to Shakefork Records, PO Box 9711, Downers Grove, IL 60515. There's also Spontaneous Combustion from Downers Grove, but Mike hasn't put out an issue in ages.

The all ages show scene is looking pretty dead around here. McGregors shut down for a while because of problems with their liquor license. The shows at Sir Donalds in Downers Grove will be few and far apart because of low turn outs. Shane and Marty might be doing a few shows

Scene reports

at this photo studio in Naperville, but how often they will happen, I dont know. I also heard that Wrigley Side in Chicago got took over by Sean Duffy who books all the big, high priced shows in Chicago. I think Jow is still doing shows in Dekalb. His # is (815) 758-6554.

Oh, there's some other stuff I forgot to mention. EVEN SCORE has apparently broken up after returning from their West coast tour. PEGBOY is still around, but I don't know exacatly what they're doing. Villa Parks SIX SLUG VACATION put out their own 7" called "Bloodstock". If you like punk rock, you'll like it. Get it from Tumor Records: PO Box 531 Villa Park, IL 60181. Well that's it, see yah later.



Hello, my name is Chris and I thought that it's time for a South Jersey Scene report, since its been an awful long time since the last one. I'll try to mention everyone, unfortunately I will probably forget someone, so write me and tell me, so I can include you in the next one.

We have a good crop of bands here, yet they don't play much around in the area since there is no place to play. City Gardens in Trenton does mostly big acts, Unisound in Reading, PA has shows regularly but its about two hours away. In Philly there is a club, Revival, but shows are infrequent due to poor turnout. There are some other clubs in Philly that have shows but I rarely hear about them, I would like to know though. The Harwan is an old movie theatre that has shows about once or twice a month. It caters to alot of local bands but has had some bigger bands play there. There is a huge stage and some room to dance, rumor has it that the floor space will be expanded. If you band wants to play there you can write or call me at my address below or call Joe Gervasi at (609) 227-6830

Now to bands:

POINT OF VIEW are an up 'n' coming band that is due for a 7 in, they play great hardcore that make you want to move. The music is very tight and aggressive, a very good band. They have a live demo available, so write them at 505 Second Ave., Bellmawr, NJ 08031.

SPLIT DECISION are pretty new to the scene but are gaining popularity. A good hardcore band that plays some original music and write good lyrics, they also have a demo. Write 14 Hillcroft La, Cherry Hill, NJ 08034.

THE ORGASMIC TOILET BAND have been around off and on for about a year and a half, their music is extremely talented and its loaded with different styles of music. The lyrics are sarcastic yet serious. Topics include racism, sexism, homophobia, nationalism, and macho attitudes within the scene. They have a demo available, if you want to hear an interesting mix of music check them out... 168 Frankford Ave., Blackwood, NJ 08012.

MATTER OF FACT is my band, we have a demo out and want to play more places. We play hardcore with some melodic melodies thrown in, if you want a demo check us out... 168 Frankford Ave., Blackwood, NJ 08012.

STARK WEATHER are an intense band that border on thrash, their songs are long but not boring, alot of changes and the singer has a versatile voice from growling to actual singing good stuff... PO Box 11739, Phila, Pa. 19101-1739.

JOURNEYMEN are former members of RELEASE, but sound nothing like they did. Almost metal with some experimental parts intertwined, but to me they still sound hardcore, just progressed. They have been playing out alot, they deserve some vinyl. You can reach them at . . . 8 Buttonwood Dr., Sewell, NJ 08080. I'm pretty sure they're still selling demos.

NO ESCAPE, to me, are one of the best hardcore bands around today, their music is so powerful and heavy. The screaming vocals just make it better, definitely see them if you can. They have a song on the "Rebuilding Comp." and two songs on the new Temperance split e.p. with TURNING POINT. Try and get their demo . . . 3229 West ave., Ocean City, NJ 08226.

SHADOW SEASON are former members of TURNING POINT, who broke up recently. The music and singing are both real good, it's still hardcore, but it's more matured, melodic might be a good word. They released a 7 in. on Harvest Records. You might still be able to get one. . . 3 Washington Way, Tabernacle, NJ 08088.

ENCOUNTER play S.E. hardcore, if you like the style you will probably dig them. They have a demo out and a 7 in. coming out on Redemption Records and are currently on a comp. with FLAGMAN, RESURRECTION, AND LIFETIME on Horizon Records . . . 137 Ashford rd, Cherry Hill, NJ 08003.

Street Level Records is the label by the guys in ENCOUNTER, they have released the INSTANT JUSTICE EP and are doing the FLAGMAN EP. Write to them at ENCOUNTER'S address.

Horizon Records has just released a comp with ENCOUNTER, FLAGMAN, RESURRECTION, AND LIFETIME. More to come soon. . . 113 Kings Rd, Mount Holly, NJ 08060

Before I go, I would like to thank all the people who have parties in which bands can play, they are very important in keeping the scene alive, keep it up!

Well I hope to do another report soon so see ya!

Chris Fry/ 26 Mary Ellen La/ Erial, NJ 08081/ (609) 784-5255)

It's been an exciting summer in Louisville with local bands being busy, busy, busy; and even a fair amount of shows by more major acts. My absolute favorite band, KING KONG

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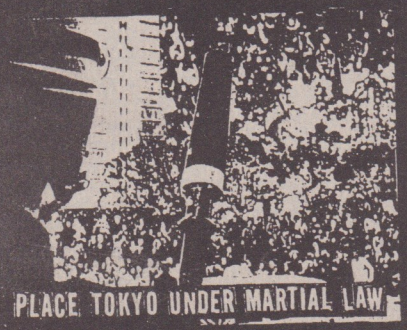

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LongShot #5: Vegan Reich & Ray of Today

"Ray is the great deceiver, presenting illusions to those naive kids in order to further his religions evil intentions."
—Sean/Vegan Reich Int.

"Everybody should kill Sean Vegan Reich."
—Ray of Today Int.

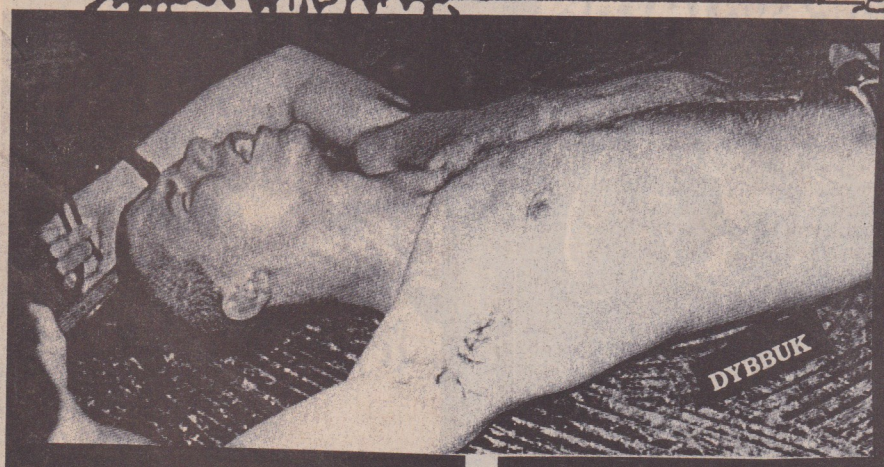
LongShot #6: Chain of Strength & No Escape

"Straight-edge kids should worry about Ray of Today before they worry about a guy who has an occasional beer. That guy is obsessed with religion. Religion is controlling his whole life. I think that's more abusive than alcoholism."
—Curtis/Chain of Strength Int.

"Krishna is the straight-edge of the '90's and Hardline is the skinheads of the '90's."
—Steve/No Escape Int.

LongShot #7: Born Against

A chat with Adam Against and Sam McPheeters (Asshole Extraordinaire) about Hardline, Krishna, Politics, abortion and a whole lot of other **shit.**



titled "Loud, Harsh Call" and HOP-SCOTCH ARMY have a new cassette out as well. CRAIN's 7" is Out on their own Automatic Wrrcords

have announced their demise just as their first LP, "Old Man on the Bridge" is released on Homestead. Vocalist Ethan Buckler says "it's time to do something else. We probably would have stopped a long time ago if not for the album." At least by listening to the LP we can be reminded of those great live KING KONG shows.

EVIL TWIN THEORY's self-titled cassette is out now. It was recorded in NYC and produced by Kramer. Meanwhile, local heroes on Caroline records, KINGHORSE, continue to rack up sales of their Glenn Danzig-produced LP. Rumor has it both Atlantic and Geffen are seriously looking at the band. SLINT's second LP, on Touch & Go, is nothing short of genius. If you liked "Tweeze", you'll love "Spiderland". By the way, they're rehearsing again. Maybe we'll see some shows soon.

ENDPOINT's LP of powerful straightedge punk is out on Conversion records. Their first release, on cassette only, is available on Slamdek/Scramdown. SUNSPRING also has material available from Slamdek/Scramdown, as well as a split 7" with ENDPOINT. MRS. FRAZIER have a new CD/cassette release en-

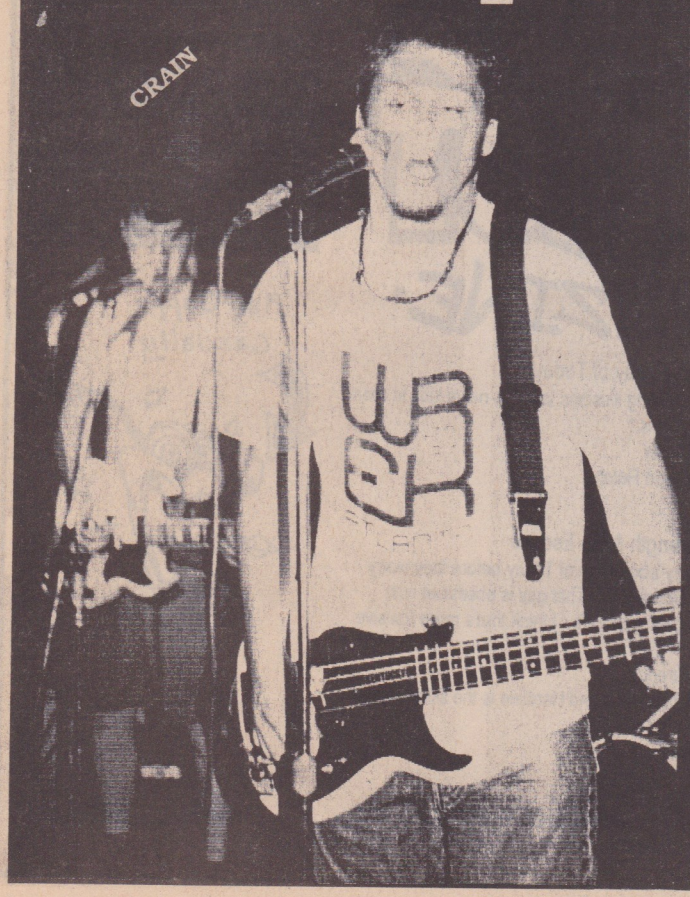
and UNDERMINE's second EP, "My Wire" is available from Self-Destruct. A few copies of their first EP may still be available. DYBBUK also have a 7" out on Self Destruct. Since its release, they've made Eric Schmit (ex- SOLUTION UNKNOWN) their new vocalist.

KINGHORSE guitarist Mike Bucayu has been very busy lately. Besides the DYBBUK and UNDERMINE releases, his Self-Destruct label has put out 7"'s by ERCHINT and the now defunct ANTMAN. He also dug into the Louisville punk rock archives to release two songs recorded in 1979 by the legendary ENDTABLES. Ben Jones, who owns and operates Better Days Records, started his own label and has released the first single by the uncanny BUSH LEAGUE. He's done great promotion for the band, even having them play live in the store for their release party. Ben's next project is INDIGNANT FEW, a young punk band with obvious early punk influences. He'll release their first single soon. Ben plans to release another BUSH LEAGUE single by Halloween.

Louisville has tons of other bands, like the always great BIG WHEEL, featuring former SQUIRRELBAIT vocalist, Peter Searcy. Peter has also been working with ex-SOMETHING BIG frontman, Dan Gediman (currently of LARGE MARGE), on a project called "Out of the Darkness"; a song suite written to increase public awareness of sexual child abuse. Another former Squirrelbaiter, Ben Daughtely (who recently did a stint as drummer for the LEMMONHEADS) fronts a very funky lounge act called LOVE JONES. Rumors of major label interest abound. Let's see, then there's BORIS, PRIMAL URGE, BO DECO, STORY'S OLD BOYFRIEND, and LITTLE KINGS.

CROWN OF THORNS continue to try to build an audience for their brand of alternative metal. They also have a cassette release entitled "Pain Again". RISING SHOTGUN became local favorites after only one show. The band features Dave Pajo and Todd Brashear when they aren't busy with SLINT and Brett Ralph, formerly of early 80's punk band MALIGNANT GROWTH.

The more political slant on things is still covered best by AVERAGE LIFE or the arty TEMPUS



P: Ramona Lutz

FUGIT. FREEDOM OF EXPRESSION are probably the best local reggae band. I hear there are some new contenders, though. Local rappers UNDERGROUND MAFIA were signed to Atlantic records. So they've hit the major big time.

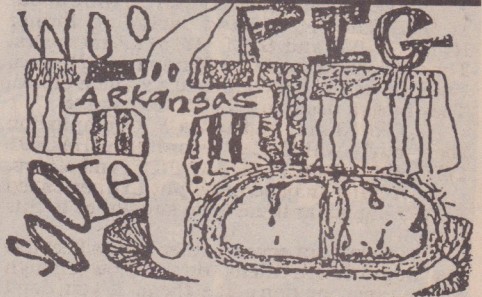
Louisville is also visited regularly by Bowling Green's Government Cheese and Lexington's 10 ft.. Pole, Black Cat Bone, Nine lb. Hammer, and Paul K. and The Weathermen. Paul K. is becoming well known at last (he deserves it!), if only because his "Amphetamines and Coffee" is covered by Cincinnati-based Afghan Whigs on their Sub-Pop LP, "Up In It".

Uncle Pleasant's and Tewligan's are still the only alternative clubs to speak of, although Moriarty's Pub (formerly The Bar With No Name) has had some decent shows lately, especially early all-ages shows.

Now the addresses for all the cool shit you just read about: Self-Destruct/ 1901 Bainbridge Row Dr./ Louisville, KY. 40207
Better Days Records/ 1591 Bardstown Rd./ Louisville, Ky. 40205
Slamdek/Scramdown/ Box 43551/ Louisville KY 40243
Conversion Records/ 26861 Trabuco Rd. Suite E-143/ Mission Viejo CA 92691
CRAIN/ 2568 Woodbourne Ave./ Louisville, Ky. 40205
Uncle Pleasant's/ 2126 So. Preston St./ Louisville, Ky. 40217
Tewligan's/ 1047 Bardstown Rd./ Louisville, Ky. 40204

There are so many new, young bands forming every day that it's hard to keep up, so don't hate me for being uninformed. Inform me.

P.S. Anyone interested in Louisville or obtaining any more information about anything mentioned can contact me: Ramona Lutz/ 2524 Frankfort Ave. #2/ Louisville, KY 40206



The scene in Little Rock seems to go in cycles, but finally is on the upswing. The main (only?) venue is Vino's, formerly known as DMZ; it can hold around 300 people and pizza is served in the front room. A few bands have also played warehouses or churches, but this is not done frequently enough so the scene suffers. Most local bands aren't getting enough exposure,

Scene reports

but Vino's should start to look for a wider variety of local openers by later this year. Some dispair has been expressed in local publications over the fact that clubs here offer little support to Little Rock's bands.

Some of the biggest music news involves TRUSTY, an excellent punk band whose LP has lots o' good songs and is well worth $6, from Memphis' Truant Records. Their well-written lyrics, included with the record, are about topics ranging from girls and personal experiences to the much-talked-about social problems. (thanks for the word-help, Burt.) They open more than any other locals at Vino's their experience includes playing Fugazi, Moral Crux, Jawbox, and Green Day shows recently.

The TRUSTY news is this: 1) they plan to have their second 7" out on Skene Records, which should be really good due to experience live and in-studio, and 2) they're leaving bassist Paul behind and following in the footsteps of Econochrist by moving to East Bay, where the ex-Admiral bassist (Mike?) will join them.

Another band that has been playing frequently, especially during the not-summer is FISHWAGON. They're a trio with a good sound hinting at Fuel and Government Issue played by former members of HATFUL DAY and STEP BY STEP. Jason of CHINO HORDE does guitar and voices. Their tape is available from File 13 Records, and they will soon be part of a split 7" with Sawhorse, to be released on Truant.

HATFUL DAY's drummer, now a member of TUGBOAT at the University of Tennesse, was back in town for the summer and continued work with CHINO HORDE, an amazing experimental punk rock band who haven't yet played enough shows to get the attention they deserve. CHINO HORDE have a 6-song tape on File 13 now, and they'll be putting together a 7" by the time this is printed. The songs are already recorded and are very vinyl-worthy. Then, hopefully, they'll get to play some shows... Be sure to listen to this 7" because a high-quality studio recording should really bring out the best of this talented band.

CHINO HORDE has been part of some static here due to a interview with them in the St.Louis/Little Rock zine Ahoalton. They were also the target of some minor vandalism. It has mostly cleared up, though, and an apology was printed about the misunderstanding in the first issue of Fluke, which is a very good zine and the only one to come out of L.R. in recent memory.

Ahoalton, which means "to love one another," is put out by Mark, who was in a band called SINT while he was in town over the summer. Other members came from HATFUL DAY and THE NUMBSKULZ. They recorded a little and played a couple o' shows; on tape they have a Soulside-ish flavor.

OVERHEAD play hardcore influenced heavily by Bad Religion. Dave, who does vocals, is a soundman at Vino's and started Fzam Records, which released the OVERHEAD demo as well as SINT. I haven't seen 'em live yet.

The only other band I want to write about is SUBSTANCE, a band including former NUMBSKULZ and STEP BY STEP members. They've opened shows for Ultraman and Insted, but I haven't had a chance to see them either. They have a demo out for $3. Ten songs.

File 13 may put out a L.R.Compilation soon; maybe with the last recordings of HATFUL DAY, HUNCHBACK, SUBSTANCE, and others.

A band may soon be put togther called YEAST but so far there is no substance to this rumor.

I've left out several other bands because I've never heard them, don't know enough about them, or don't like them. If you don't think that's fair or if you want another band to appear, write your own report. Scene reports are not as easy to write as they may seem, as proven by the fact that Little Rock hasn't had one in a year(s?).

If your travels happen to strangely lead you here, this is a little info you may want to know: Been Around Records and Arkansas Record and CD Exchange (in Levy) carry a few random indie-label stuff and occasionally have a good record or two. Check out Nightflying and Spectrum Weekly for calenders of various local excitements. Vino's is sometimes fun if a good band is playing. "Hangouts" include The Bridge and Murry Park near the river, where one can occasionally glimpse vocalist Hyatt S.D. McCarley of DISPLACED AGGRESSION fame. Knoop Park is a cool place, too.

Thank you to all friends who helped with this. I wish someone else would do one of these soon.

Addresses: Vino's/ 7th and Chester/ Little Rock, AR 72201... Truant Records (TRUSTY LP)/ PO Box 42185/ Memphis, TN... Skene Records (new TRUSTY EP soon)/ PO Box 4522/ St. Paul, MN 55104... File 13 Records (FISHWAGON, CHINO HORDE, HATFUL DAY, Fluke.[$1], Ahoalton [$0.75], write for updates)/ PO Box 24203/ Little Rock, AR 72221... Mark Dober (SINT, Ahoalton) September through April/ 3811 West Pine Boulevard/ St.Louis, MO 63108... SUBSTANCE/ 107 Crooked Creek/ Sherwood, AR 72116... Fzam Records - OVERHEAD/ PO Box 1555/ Little Rock, AR 72203. "Ink on the walls avoids intelligent communication..." Peace

I have noticed that there has not been a Pittsburgh scene report for a long time, so I figured that I would give it a try. I'll start by telling you that the Pittsburgh scene is starting to pick up again. Around '84 to '88 there was always something going on. Touring bands would always stop here on their way through, but there was not too many local bands though. In recent years it has been rather quiet, without places to have shows. No one wanted to play the "Electric Banana", local or out of town. About a year or so ago, the "Upstage" stated having hardcore shows which really worked out great. Many thanks go out to Dan Flahrety for that. He has also brought in a bunch of good out of town bands. Now that things are rolling again it seems that there are more local band shows then there was in the past.

There are two new 7 inch comps out now which feature Pittsburgh bands. The first one is a double put out by NFO records called Pittsburgh Punks Not Dead, but it's Burning Up Quickly with HOG, DOOMWATCH, NECRACEDIA, SUBMACHINE, SALT CHUNK MARY, CAVEMEN FROM OKLAHOMA, THE PLEASURHEADS, and SLUDEHAMMER.

The second one is put out by Rust Record called Lube Job with DOOMWATCH, NECRACEDIA, SUBMACHINE and SFA from NYC. Both are great releases worth looking into.

There was a benefit show for the fire that left the NECRACEDIA crew with nothing. The show turned out great with much success. We would like to thank SUBMACHINE, DOOMWATCH, SLUDGE, 10 FEET TALL, PLEASUREHEADS and everyone who turned out. There was even reports that Elvis was wandering about the crowd but no one had a camera.

Cliff, from the Flagrent Underground recording studio, opened a club/record shop that was charging one buck to get into shows. This lasted for about a month before the police and mayor of the suburb decided to offer the old "shut it down or go to jail option." Another valiant effort stopped before it really got rolling.

Now onto the bands. First DOOMWATCH, these guys play totally chaotic motorheadish style of music. They are definitely the most exciting and destructive band in Pittsburgh. If you ever seen these guys you would get out of the way while their playing. They also just released a 7 inch titled "Crankin 21" which rips their older stuff to shreds. They are going on a 2 week tour with the PLEASURE HEADS which should take them all the way to Nebraska. Speaking of the PLEASURE HEADS they just lost their lead guitarist and I think they are working with somebody new by now. They are another exciting live band with a very raw punk sound. Debbie (vocals/rhythm guitar) has some of the most intimidating and angry vocals I have heard come out of a girl. SUBMACHINE is a newer band that started playing out in spring. They have already played the bigger shows, are on the 2 recent comps, went on a mini tour that took them up into Canada and are doing a split 7 inch with Filth. They have an old English punk sound. If you like mohawks and spiked leather jackets, check these guys out. The HARD ON GANG have been working with their new bassist and it is working out great. They played a show a while back and sounded tighter than ever with their newer stuff having a Black Sabbath twist to it. Their sound is all their own that is hard to describe. I hope to see them play out more in the future. There is a band from Altoona, which is about 100 miles east of Pittsburgh called SLUDGE featuring Mr. Delicious. They played here recently and blew many people away. Their music is very heavy and fast in the vain of Poison Idea. The singer Brent just became a daddy, congratulations!!

NECRACEDIA has been quiet with their bassist in Germany going to school until October. They have been practicing with the guitarist of SUBMACHINE and playing a few parties. By the time you read this their LP will be out on Wreck Age records and hopefully will be followed with a tour to CA. when Sean returns home. Keep your fingers crossed. Rick and Ron, Ex HALF LIFE, have a new band called FACER and should be releasing a LP soon. I have no idea what they are like for lack of playing out. SLUDEHAMMER just released a 5 song 7 inch that should be interesting. Also 10 FEET TALL, a young hardcore band who have been playing out pretty often are doing a 7 inch that is do out soon. Their are other bands here that I can't really write about because I don't know anything about them. I'm putting together a zine of Pittsburgh bands called Steel City Underground which should cover all the bases. If you would be interested in it or in getting any of the Pittsburgh comps or releases by any of the above bands you could write me at 3110 Niagara St., Pittsburgh PA, 15213-4220 See Ya, Rich

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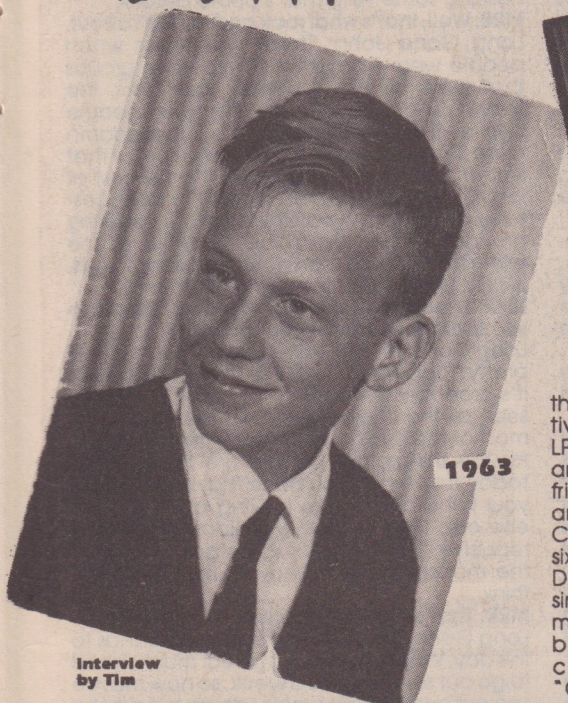
LONG GONE JOHN of SYMPATHY FOR THE RECORD INDUSTRY


1963

1971

1977

Interview by Tim

MRR: Where did you first get the idea for doing Sympathy?

Long Gone John: It originated coz friends of mine, The Lazy Cowgirls, had had a friend interested in putting out a live album. Once that was something in the talking phase, every time I'd see The Cowgirls I'd ask, "When is this thing going to happen?" I was very hopped up about it. And it seemed that this person never got it beyond the talking stage. So at some point I voiced an interest and I said, "Well, if this guy doesn't do it, I'd like to do it or if he needs help to do it, I'd be interested in helping him in whatever, you know, manner it took to see that it became a reality". And that's what happened.

MRR: And that was back when?

Long Gone John: November is three years for me. And that was followed up by a very similar situation with Jeff Dahl. There was a label back east that had this record that was just never coming out. I kept hearing about it. When I was a writer I had done an interview with Jeff Dahl. Quite a bit earlier he told me about this record, yet this record never seemed like it was going to materialize so at some point I voiced an equal interest in doing his record.

MRR: Those were the first two releases?

Long Gone John: Radio Cowgirl and "Vomit Wet Kiss".

MRR: And those were LPs?

Long Gone John: Yeah, I did five 12" records before I did a 7" record.

MRR: When I think of Sympathy, I think about 7"s, so, it's weird that the first five were LP's, 12"s. How did the 7" craze get going?

Long Gone John: That's really where my part lies all along. It's just that I had never envisioned becoming a label at all and the things that were coming to me relatively easy and fast were LP's. The two things in L.A and then two things from friends of mine in Australia and then the fifth was Crowbar Salvation. My sixth release was a Jeff Dahl/Lazy Cowgirls single that was yet two more tracks off this album that never came out... coz "One Wet Kiss" wasn't actually that same LP, it was a mix of different things. And the two tracks that The Cowgirls backed Jeff Dahl on, Jeff thought would be cool to put out as a single, knowing full well someday it would come out in some of the formats. He said we could make five hundred of them. So that was my first 7" record and following that was a record I had an idea to do with a friend of mine in England, Savage Pencil, which was an etched record, both sides with no music on it. And I thought that was just somehow this real crass statement of records themselves or record as an art form and that was, unfortunately, never for sale, but was intended as a present to give to friends, people who had, that early on been supportive of what I was doing. It was like a very early thank you. And then after that, I can't think of a situation when I actively went out to hustle somebody to do a record with me. They have all come fast and easy and one thing has led to three more things and friends of friends would say, "We are going to do this with John. Why don't you ask John," you know this and that. I mean, I could be doing fifteen singles a month if I had the money.

MRR: It seems you are talking about that many. Let me see, how many releases are there now?

Long Gone John: I have probably 110 and 115 7" records out.

MRR: That's totally amazing.

Long Gone John: And I have, you know fifteen 12" records.

MRR: So it's just sort of friends of friends, but is there any kind of cohesion to what you put out? I mean, is it stuff that you like or is it just doing a favor for friends?

Long Gone John: It's a lot of both. Obviously it helps if I like something. I have done some things that I thought had some redeeming value that might not particularly be up my alley, but I thought they were worth doing and maybe would make some money that would help generate money to do projects maybe closer to my heart. I've never done anything that I hated but I've done some things that are like grey, you know, grey area stuff.

MRR: What are some of your faves?

Long Gone John: Perosonal favorites . . .I like The Lazy Cowgirls a lot and I like, currently right now one of my favorite things is the new Pooh Sticks album. I like all the oddball, more off beat stuff. It's nice that I've had things like The Melvins and Steelpole Bathtub and ,in fact those have enabled me to do the goofier stuff, you know what I mean. But, I sat down and I tried to figure out what my favorites were because I am thinking about trying to put out a compilation CD with as many of my personal favorite tracks as I can and I virtually like everything. A real stand out favorite is Sacred Miracle Cave. I think Claw Hammer is amazing. I like Hole. I wish that relationship could have continued coz I think they potentially are a band that might amount to something. I can mention ten names and there's gonna

be eighty people that are gonna be left out and each one of them is important, which I respect.

MRR: How did you come up with the name Sympathy For The Record Industry?

Long Gone John: I had made the decision when I was doing the Lazy Cowgirls album and I had to have a name. And I was literally driving in my car out to Hollywood doing something with the record, and I'm a pretty fanatic Rolling Stones fan from the early period, and whether this 'sympathy for the devil' idea came into my head or not, I just sort of got this idea, and an analogy of the record industry being like the devil, and at the same time playing the devil's advocate as if I really had any sympathy for the record industry. Eveybody told me "Aw god , It's too long, just call it Sympathy. But it wasn't my sentiments, it was like the whole thing. And the same with my offshoot label called Sweet Virginia, another reference to the Rolling Stones, but also a take off of the name of the street that I live on. On this CD compilation that I'm thinkin' about doing, I wanna call it the "Sympathetic Majesty's Request", yet another Rolling Stones reference. So that's been the impetus and I suppose I might as well keep it there. I love a lot of things, Rolling stones is one, I equally love Velvet Underground, New York Dolls and all the other things that everybody agree are the greatest things ever.

MRR: Let's talk a wee bit about your history, and when did you first start getting into music? How old are you now, by the way?

Long Gone John: I'm 39. As far back as I can remember, I was interested in...I certainly wasn't a teenager when Elvis was around but I was aware of Elvis when I was a kid. The first real strong musical attraction I had growing up in southern California was the Beach Boys. I absolutely loved the Beach Boys. To this day I think they're possibly the greatest white local group ever, I just love the Beach Boys. And then when the English stuff came out, and then when the Americans started aping all the English

stuff, the Standells, the Seeds, I mean I love all of that so, it's been a very big part of my life, always. The first records I ever bought...I was 13 years old and I got to pick out five albums, and it was "Aftermath" by the Stones, "Animalization" by the Animals, Byrds "Fifth Dimension", Yardbirds "Over Under Sideways Down" and some jerk talked me into buying a Cyrcle album. I remember exactly where I was, living in a boys home, I was a ward of the court, I was living on the beach in Venice, and at the most I was 13, it was my 13th birthday.

MRR: Where did you go from there, what happened in your life?

Long Gone John: Just being a pretty fanatical record enthusist, follower of all this. I eventualy became interested in writing about music and co-edited a newspaper in Los Angeles called "Endless Party". Earlier on, that seemed to me a worthwhile venue, and unfortunately equally as rapidly became a total piece of shit, and I just disassociated myself from that real quick. Writing was too much work to only get into shows for free; I didn't want to do that. I always get people asking me to write things but it doesn't come that easy for me, it's a big chore and it's too much work to do it for free unless I'm personally motivated.

MRR: When was this?

Long Gone John: It would be the time in L.A. when things that were going on that I really loved were things like Gun Club, Tex and the Horseheads, later part of 45 Grave, and Divine Horsemen.

MRR: So what happened in between the late 60's and then, I mean what kind of changes did you go through?

Long Gone John: As I said I grew up as a ward of the court from 12 to 18 years old, I lived at home for about 2 months. I never got along at home. It was just as well that I lived outside of that world so I lived in a succession of boys homes and juvenile hall 'til I turned 18 years old and got my first place and that was in Echo Park area of Los Angeles. My musical interests were just following what was going on and I sort of considered myself on top of worthwhile things.

MRR: For me, from about '68 to '73 or so it was really depressing, there was just so little I liked. I liked the Velvet Underground, the Stooges, Flamin' Groovies, and a few other things.

Long Gone John: It seems like to me in '69 I was just turning 18. When I was 18, "Love it to Death" came out with that track "18" by Alice Cooper. Alice Cooper was one of my favorites, I mean I'd see Alice Cooper in L.A. years before their first album came out , cause Frank Zappa used to bring him out and the Mothers Of Invention were one of my favorite bands...the Mothers and the Fugs, things like that. Around that time, things that I really liked werel Mott The Hoople, or a lot of English stuff, the New York Dolls, all that craziness that was happening in New York at the time, the very beginning stages of Aerosmith,. But I'd lose interest in things. Somehow it still seems to me that, unfortunately, most of what people have to offer, the best of it is certainly coming out in their first works. I don't believe that the minute somebody signs a major record deal that they're no longer important or relevant but unfortunately it seems to be the truth. For me it seems that it's not the process of getting famous but it happens somewhere in that transitional stage that I lose interest in a band.

MRR: Do you feel, like some people do, that the quality of music today has really gone down and there's nothing new, that it's all just immitation?

Long Gone John: Yeah, I pretty much feel that at best people can be innovative about rehashing something that's come before.

MRR: Well, that's what rock and roll is all about.

Long Gone John: There was times when people were innovative. There were groups that were pivotal: the New York Dolls, the Velvet Underground, the Stooges, people with all those influences were so goddamn close. I'm responsible for releasing a lot of that sort of stuff myself, you know. It's the best of what I feel that it is, you know, it's not necessarily all you know earth shattering, breaking ground. It's just rock'n'roll still. More of the same I think, more than new interesting things. It's just building on the same old format.

MRR: I heard you say that you don't go out to see that many bands live anymore.

Long Gone John: It takes a real lot to get me pretty hopped up. I hate to say I'm jaded but it's probably the truth of it. I think I've really seen all the original groups. I feel that I saw most of the originals that were the inspiration for the things that people are trying to do today and when you have that one vision in your mind and you're looking at somebody else ape Iggy Stooge, you know it's kind of repulsive. It's not flattery, it's going through the motions but somehow fairly miserably, I think.

MRR: That's a generalisation .. . .

Long Gone John: Well, I do support bands to this day. When I say I don't go out much, I used to go out seven nights a week, so now maybe I go out two nights a week. I do go out a lot by most people's standards but by my own standards of going out, literally, seven nights a week and trying to catch three shows a night, kind of a deal, yeah I've toned down from that considerably. You know that's why I can say that I'm jaded, I think I . .and even the best bands, even my favorite bands that exist today, I mean really, how much spontaneity is there and how many times can you see them do the same set. You can memorize it, you can literally watch it at hame from ten miles away. You know, you're in that frame of mind because you've seen it. It's not very likely you're going to miss anything. A little snappy repartee, you know. Something new, a new one liner between a song or a new little comment between some jerk in the audience and the lead singer. But other than that it's the same goddamn song. It's the same guitar solo, it's the same thing. And that may sound really vicious from me, putting out records, but I think it's the fact of the matter. It takes a lot to get me excited. There are things out there that are, in fact, exciting, but they're very few and far between.

MRR: Can you remember the last thing you saw live?

Long Gone John: Yeah, and this is my eclectic taste but, I finally got around to seeing El Vez and the guy looks like he's got about a million bucks behind him. He's that professional and that slick and that impressive.

MRR: This is the Mexican Elvis?

Long Gone John: Yeah. And it's not a joke, you know, there's humor invoved in it, but the guy's dead serious about this Latin connection, and I just think he's an amazing performer. I think it's like seeing a real show. Yeah, maybe it's a show that belongs in Las Vegas as opposed to on stage at the Lingerie. But I

was really impressed with the guy, I was really happy that I was doing a record with this guy, just because he knocked me out. Working on a budget that he had, he did more to create an evening of fun and music than anything I've seen in a long time. He's Robert Lopez from The Zeros. He's El Vez. It's not something to see five nights a week, but like I said I'd heard of the guy, I'd heard that he's pretty good. I'd actually made a deal to do a record with him before I'd ever seen the guy play live and when I saw the guy play live I wasn't let down. In fact I was absolutely bowled over that he was as cool as he was.

MRR: Do you think it will come across on vinyl?

Long Gone John: Probably not, but my bottom line considerations for doing records are not always that. I mean, it's gonna fill a void.

MRR: Yeah, but personally when you hear the vinyl, you think somebody is gonna be able to...

Long Gone John: Well, I personally liked the record that I put out before ever seeing him live. Obviously it's missing a complete dimension to not see everthing that goes along with it. But I think there's enough of it there. Mosty people think it's a pretty calculated joke. I'm saying it's somewhat more than that, not only is it being performed by more than proficient musicians, there's a great deal of concern in time and energy and thought that has gone into this project. I expect that I will not sell enormous amounts of El Vez records but I am content with the feeling that this guy is going to go on relatively great things. I would not have been instrumental in him succeeding but I'll be real thrilled with the knowledge that I was the guy that put out his first record. He may not be a recording artist, he may do a television series, he may do something else, but the guy has just got so much talent that there is no way in the world that he will not go a long way. I see that and I'm happy to be a little part of that. So that's not really very rock and roll anyway. El Vez is not a rock and roll thing. So what else I really liked a lot lately? Another show, this is going back a little way, that I was just real impressed with was when Foetus came to L.A. Foetus had an absolutely amazing band. People dilly dally around with being noisy. Well, this guy doesn't fuck around. There's the most powerful onslaught of horns and everything and this guy fucking screaming at the top of his lungs. Then there's something else going on, there's this cool, almost dancy kind of thing that really drives me, you know, like some big some big heavy duty dance shit, you know what I mean. And rhythm and stuff and he was amazing, I thought he was really good. Tex And The Horseheads did a show recently, and I miss having a band like that around. I did not see them for so many years, seeing that original band and they weren't completely drunken ass-holes anymore. But they still had enough of the magic for me that I'd like to see those guys start playing again.

MRR: Are you surprised that there's almost a mystique now about Sympathy?

Long Gone John: No, but I don't want to say that I've been calculating and blue-printing the type of thing it's evolved into but ultimately through my vision and through my choice of the things to do it's really been creative. It's not an accidental thing, I mean I've been a fanatical record collector all my life and a great deal of what sucks me in is what I've put into my label. You know it would sound kind of lame and it might not mean much to people today but I was a big fanatic follower of Stiff Records in England and if I made a comparison to what I'm doing that would have to be the closest thing.

MRR: That's interesting.

Long Gone John: Yeah. I mean, I just thought, this is a label, and I've not calculatedly tried to be Stiff Records. That would be so redundant and lame. That was cool for ten minutes or whatever. But I religiously bought every record they put out and that's a lot of fucking records. They did singles the way I do singles, but obviously they probably had a better budget and everything to do 'em. But I'd found out very early on that all of a sudden I'd had a bunch of records and they all seemed to be on the Stiff label. So, I went back and began to collect the label and I liked the way they set theirs up and it's the same way I set mine up. They're numbered in sequence. Some people come up with these very erratic numbers that you can't follow if you tried. I think if you make it easy for people to follow what you're doing, it's easier for them to care about it. There's a label, Factory Records, they gave a number to each poster to each poster that they put out, they gave a catolog number to each press release. Well, how can you collect that? They probably gave live concerts a catolog number. So, I figured making it easy for people. I believe in people collecting my label, I'm not saying that a lot of people, it's much too varied a musical thing. But I've made it easy for people to do it if they want to do it.

MRR: You've kept an awful lot of your records in print, which is pretty amazing.

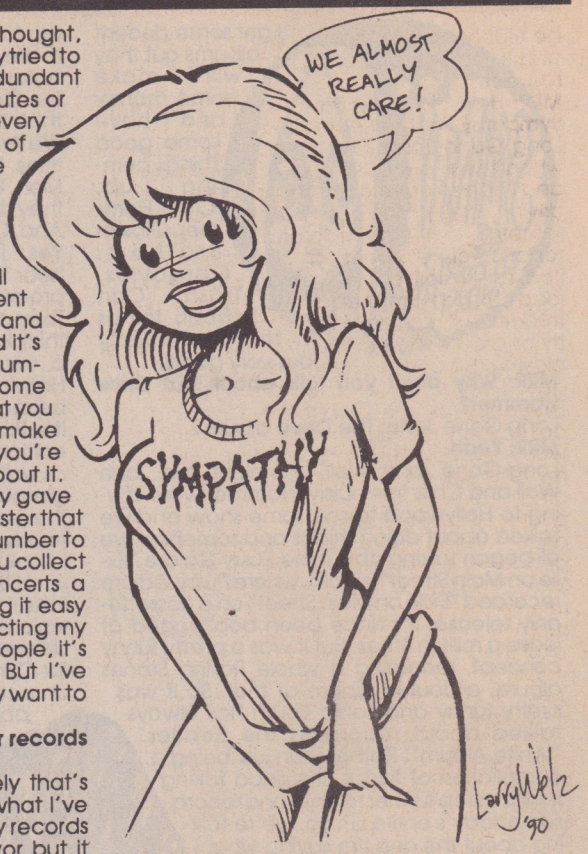
Long Gone John: Well, unfortunately that's probably because I've never sold what I've originaly put out. Putting out as many records as I have does not work in my favor but it hasn't bothered me enough that I want to do it any other way. I've decided that I want to make records and I'm not trying to put out records as fast as I can. But I have so many projects, always completed, always waiting, that the only way to deal with it is just to keep doing them and as I get a check, that money goes into new recording, that money goes into new manufacturing and I'm really content. If all of a sudden tomorrow I didn't have places to run around and pick up printing and records to pick up and to bring 'em home and put 'em together and get 'em off to the distributor, I wouldn't know what to do with myself. It becomes such a way of life with me, it's like an all-encompasing everyday thing and I'm real proud of what I've achieved. It's not massive but the fact that I don't have to answer to anyone else, the fact that I get up in the morning and I'm already at work. I can say yes and I can say no and I make the ultimate decision. Ultimately, everything that I say goes and that's a pretty unique position to be in.

MRR: Do you do it all yourself?

Long Gone John: I do it all by myself. I do the whole thing by myself.

MRR: So, is this something that you can live off? Or how does it work?

Long Gone John: Obviously somehow I'm living off it. There has been a lot of times where, unfortunately, as a matter of fact, more often than not, I feel like I'm taking money that is not Sympathy's money but is my personal money from other sources and putting it into the label. But even that doesn't bother me because, what else would I do with that money really? I mean you can save money in the bank. I have a little bit of money saved up from other resources, but this is important to me. I've made a real commitment to doing this thing. It's working, you know, I want it to continue to wark and it's also comforting for me to know that my intentions were never to become a big giant thing and in fact I think at some level I'm really fighting to



remain at the level that I'm at. I don't ever want it to involve me having to include other people in my project. I have offers for people, interns to come and work for me, but really what are those people gonna do...sit on my living room floor and stuff my records? I mean what do I really do? What do I need help with? I mean those are the things that busy my day. I'm developing a mail order right now.

MRR: Are you gonna handle all of that too?

Long Gone John: Yeah. I handle it. I just do it. Whatever I have to do, I do it. In fact, if my mail comes early enough in the day, I'll send out my mail that same day. If I go to the post office twice a day that needn't bother me. If I don't send it out the very same day it's going out the next day. And, that's my way of dealing with things, that's why I've done so many things as I do, because if I have something to do I just do it. You know I don't procrastinate, I just do it. It works for me and that's why I don't have other people involved because I could not stand the same motivation and the same drive in somebody else and be paying them at the same time, you know what I'm saying? And not only that I really don't have the money to give somebody else, which is just as well.

MRR: So, I know some of the LP things you are only gonna be doing on CD in the future. Do you think you'll still be able to do 7"s?

Long Gone John: Yeah, I mean that's my true love really. Once I finally got rolling on 7" records... it was the thing that I collected all my life. I can name a hand full of albums that I like but there's something very special about the 7" format. To me, the ultimate rock and roll artifact is a single. So, I can't envision ever not doing 7" records and not doing a lot of them. That's what I want to do. That's the biggest part. But the thing with albums, well the bottom line on singles is there's really no money there. It's a lot of work, a lot of energy for very little return. But, I know that's the case, but still I'm willing to do it. But now rather than doing a shit load of singles, I'm trying to do some LP's as well because LP's will make some money. If

I get some decent albums out they will make some money and I have some good things coming up, Claw Hammer, Gibson Brothers, Gargoyles, Trash Can School, things that potentially are very good.

MRR: Why don't you talk about that Claw Hammer?

Long Gone John: The Devo album?

MRR: Yeah.

Long Gone John: Well, one night, me, John Wall and Chris from Claw Hammer were driving to Hollywood to see some show and we talked about doing things and somehow we all began talking about the Pussy Galore "Exile on Main Street" album, where Pussy Galore recorded "Exile on Main Street" on a cassette-only release. It's since been bootlegged at lease a million times. But it was a pretty funny concept, recording a whole Rolling Stones album, a double album at that. So it was pretty funny and Sonic Youth has always talked about recording the Beatles' "White Album". Rather than just being a compilation of things, it's kinda taking things a step further to go in and record somebody's entire LP. So, we're talking about this and I'm saying what I think would be cool. "God, you should do 'Beggar's Banquet', you know what I mean. You should do this, you should do that" and Chris said, "No, we should do the first Devo album" And I thought, "Oh fuck how repusisive can you get." Because it's hard to remember, because Devo got so stupid in the end, that they were once upon a time an absolutely amazing band. So, anyway, I thought that was the stupidest idea in the world. But, as I thought about it more and more and as I knew that to Claw Hammer this wasn't a joke at all, that Devo was one of their biggest inspirations. Now, figure it out, I don't know if it comes through in their music, but in fact these guys do say that they are avid Devotees, you know what I mean. So, anyway we talked about it and finally I said, 'You know what, that idea about the Devo album, I think that we should really do it." And so they began rehearsing and they work...they're hard workers, they don't just wait for things to happen. They are one of the few people that really work at trying to make something happen. So they worked and worked and went in and recorded the album live. That's how pat they had it down. They recorded it live to two track and the record is absolutely amazing and it's gonna cause a big fury when it comes out. Devo is really into it. We got Mark Mothersbaugh to do the liner notes for the record, the cover is a take-off on the Devo album...a very mutated version of that. So anyway it's called "Are We Not Men, We Are Not Devo". We had a million different titles. My personal favorite was "Are We Not Men, What the Fuck's it to You Asshole?" But they didn't go for it. I did put that on the matrix. And, Chris's idea was "Q: Are we not men? A: Yes." It'll seem to be quite funny but when you hear it and hear how seriously they've approached it... it's not tongue in cheek at all. They are rallying around something that they think is pretty amazing. So it's a tribute and it's a very big part of what's formed Claw Hammer's little brain, they say. I think that it will be received well, I think just because of what it is. Pussy Galore put that out as a very limited edition cassette. This will be relatively limited as well, but at least it's gonna be available, it's gonna be out and I think that just because of the project and because Claw Hammer has received a good amount of critical acclaim, I think that people will really take notice of what this band is about. And then two months later it will be followed up by the studio album which is equally amazing in a completely different way. So I've got good expectations for Claw Hammer. If I have a thing right now, an ace in the whole or something, it's probably Clawhammer.

MRR: So, you see no end in sight here?

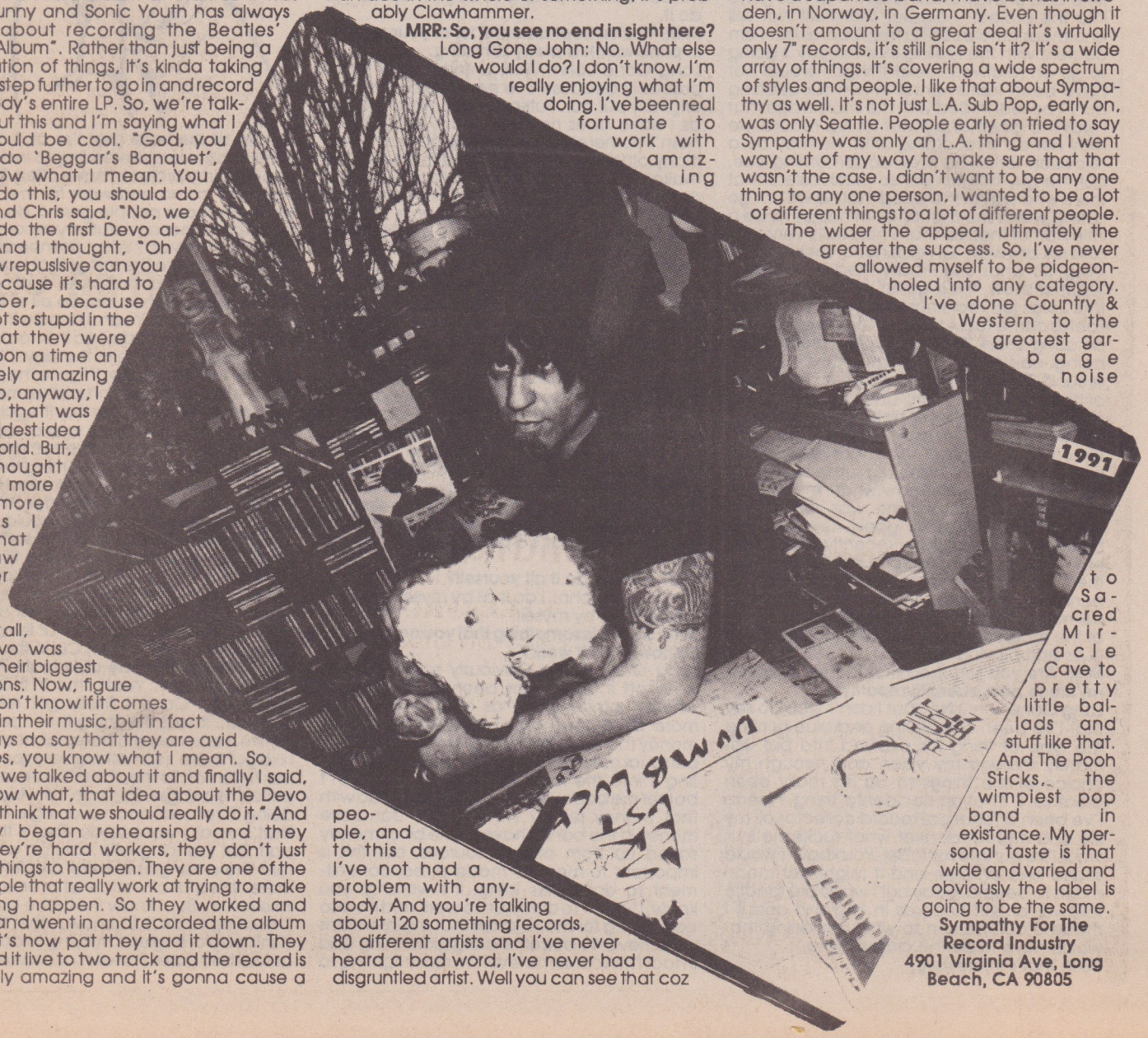
Long Gone John: No. What else would I do? I don't know. I'm really enjoying what I'm doing. I've been real fortunate to work with amazing people, and to this day I've not had a problem with anybody. And you're talking about 120 something records, 80 different artists and I've never heard a bad word, I've never had a disgruntled artist. Well you can see that coz I keep get that constant amount of people wanting to do things with me because it's essentially word of mouth. Nobody comes to me with the expectation of making enormous amounts of money, people come to me knowing that at least I can put a record out for them. Maybe it'll be their first record, maybe it'll be something in the interim when they're looking for something different at the end of the rainbow but what I do is put out records, I don't do a good deal more than that. But that's what I do do.

MRR: Do you want to publicize the fact that you don't listen to demo tapes?

Long Gone John: I'd like to say that my policy is that I accept demo tapes but I don't listen to them because, it's funny, I like to say that I am collecting demo tapes for my after-life.

MRR: Have there ever been any that have come in where you've tried to play it and it's maybe really kind of something great?

Long Gone John: All the European stuff, obviously that's the only way it's come to me. I've done the Anal Babes from Norway, all the Spanish bands, La Secta, Squeezed Brains, Pleasure Fuckers...obviously I had to listen to them but somehow there must have been something that attracted me to that stuff. Maybe for the simple reason that it's foreign to begin with. It's nice for me to be able to say I have a Japanese band, I have bands in Sweden, in Norway, in Germany. Even though it doesn't amount to a great deal it's virtually only 7" records, it's still nice isn't it? It's a wide array of things. It's covering a wide spectrum of styles and people. I like that about Sympathy as well. It's not just L.A. Sub Pop, early on, was only Seattle. People early on tried to say Sympathy was only an L.A. thing and I went way out of my way to make sure that that wasn't the case. I didn't want to be any one thing to any one person, I wanted to be a lot of different things to a lot of different people. The wider the appeal, ultimately the greater the success. So, I've never allowed myself to be pidgeonholed into any category. I've done Country & Western to the greatest garbage noise to Sacred Miracle Cave to pretty little ballads and stuff like that. And The Pooh Sticks, the wimpiest pop band in existance. My personal taste is that wide and varied and obviously the label is going to be the same.



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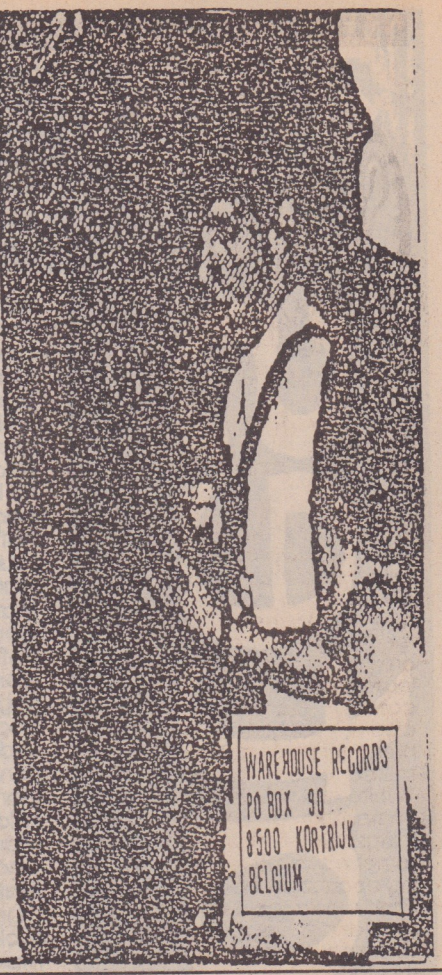

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apostates

Apostates is a New York band that plays a mix of socially aware music. Their influences stem from early punk and oi, blues and gothic music. The band was formed in 1988 by brothers Mark and Frankie. Six months later, the band released a demo and appeared on various tape and record compilations. They have gone through a few line-up changes and are now a stable foursome with Mark on vocals, Frankie on drums, and new members Todd (bass) and Matt (guitar). Apostates have released their first record which is out now on Vinyl Communications. The following interview was conducted on July 1, 1991 by Richie Shultz.

MRR: Give a brief history of Apostates' new members and the evolution of your present sound.

Mark: Basically, like it says in the bio, we started back in 1988. It started just as a joke while hanging out one weekend, but we gradually became more serious. We all had wanted to be in a band and started to learn to play our instruments. Frankie had been sort of a drummer before but nothing serious. I bought a bass and taught myself how to play it.

Frankie: Same here.

Mark: We had a guitarist who was a kind of weekend guitarist, never really in a band before. That goes for all of us. None of us were musicians; we just slowly started getting into it and became more serious. We booked shows and recorded a demo.

Todd: This isn't really answering the question.

Frankie: He wants to know about the evolution of the music.

Mark: O.K., we have new members now who brought their influences with them.

Matt: You neglected to say that one of the biggest changes in the sound is that you took over vocals.

Mark: Right, I took over vocals and we got a new bassist and guitarist. The songs are the same as in the beginning but now I think we sound alot better.

MRR: What are the bands' musical influences?

Matt: I have alot of influences.

Todd: We're all basically punk and rock influenced with some gothic and blues. I think that this combination makes for a really good sound.

Mark: If you go back to the roots it's all rock n' roll. Your early punk, oi... all that is,is rock n' roll. A band like The Clash is basically rock n' roll.

Frankie: We're not really directly influenced by anything, it's all in the back of our minds and I guess comes to the surface when we write a song. We don't consciously try to sound like anyone, though.

Matt: We all have our own style.

Mark: For example, today I brought a song to practice but it's changed dramatically from when I first wrote it. Matt, Todd and Frankie all give me their ideas and suggestions, and the song I originally composed ends up being the creation of all of us. So we all influence each other in this way.

MRR: What sort of issues does your music deal with?

Frankie: Our music deals with mainly social issues, things that we feel strongly about. We write songs about issues that affect us in some way and different situations that are close to us. We really don't try to necessarily influence anyone or preach to anyone.

Matt: So many songs out there say the same thing but with different words. We want to avoid that.

Mark: Some of the songs that I wrote are very personal. They're about things in life that I'm not very happy about. They're about growing up and going through adolescence to adulthood and all the changes that we go through in between.

Frankie: We write songs about things that we want to react to in some way. Issues and situations that somehow affect us will come out in our songs. they may be things that are happening in the world or in society that don't affect us physically, but nonetheless we want to say something about them.

MRR: Who writes the bands' material or is it a group effort?

Todd: We try to make it more of a group effort than it was before. Mark has written most of the songs in the past but that's been changing. Matt and I will both be writing songs also. Like we said before, musically, we all have a hand in the finished product but the lyrics each of us bring aren't often changed.

Mark: A person could write a song but it won't be right until each of us have contributed in some way.

MRR: Can you give me a definition of "Apostates"?

Frankie: Well, by definition the word 'apostate' means someone who has given up their faith, party or cause. The way we have come to mean it though, is just being yourself rather than following the group. It's going in the direction that best suits you as an individual, making your own decisions, and doing what you feel is right.

MRR: O.K. What shows and venues do you play?

Mark: Anywhere we can. Anything. Basically, on Long Island we've played the Right Track Inn, which was a good experience. They treat bands fairly. Other places like Carol's Place and a party or two... As far as Manhattan, we've had some negative experiences playing and even trying to play. It seems like you really need connections more than anything.

Todd: I don't like the way some places prejudge you, they don't seem to want to give you a chance.

Mark: Anyway, right now the oasis of the punk scene is at ABC-NO-RIO. For the record, they give everyone a chance and have a good attitude toward new bands which is the way it should be. Neil, Ralphy, Squat or Rot, all have helped us out in the past as they help the scene in general.

Frankie: We'd like to play more shows in the city because the people are so much more receptive to our music than on L.I.

Mark: So write us, we'll play. In or out of New York, we're looking to play wherever we can. That's the bottom line.

MRR: How does the band fit in with the other local New York City/Long Island bands of the same style?

Mark: We don't want to fit in.

Todd: We really don't want to compare ourselves that way.

Mark: From the beginning we wanted to

BURNING WORLD OF HATE: Born with innocence that's lost to original sin. From the moment we're born we can't seem to win. We're labeled with race and religion and we're taught that. We're different 'cause of the color of our skin. The hatred is bred and nurtured with age. Until we're fighting and killing in the name of this label. This world is a farce and there's only one way out. Welcome to the burning world of hate. Leaders who preach change succumb to the violence. Their opinions and values are forever silenced. Their dreams have been shattered by those who hate. By the nightmare of reality a violent world we must face. We live with this violence and it's a disgrace. It has divided the masses of the human race. The divisions run deep, deep from this hate but together. We can change. This is not the way it has to be. For change it's up to you and me. The hatred, bloodshed it sickens me. What's wrong with this society? Forefathers of hate are long since gone. But the prejudice they taught is still carried on. A ridiculous state of bigotry and hate Is this the fate that we must face? The fire is burning out of control. And as it spreads its destruction is killing us all. The path of destruction is heading for you. Put out the fire now before it's too late! Trapped in a world that's burning with hate!

sound different.
Matt: I think that we have a different sound than the other bands in the scene right now... I think it's unique.
Todd: It's the '90's and that's where we're going.
Mark: It's not 1977 anymore.
Frankie: We work hard at being original and forming our own sound, even though unfair comparisons have been made about us. I guess you can't get away from that.
Mark: If a group is diverse it seems to open them up to that.

MRR: Do you have any views or comments about the different cliques and factions currently dividing the N.Y. scene?

Mark: I think that people should respect others' ideas, views and beliefs. Not everyone can be a vegetarian, not everyone can be straight-edge, etc. People shouldn't have to live up to someone else's expectations or ideals. Everyone has their own mind.
Matt: Just within our band, two of us are vegetarians and the other two aren't. We also differ politically and in other ways but it's never made an issue. It's never used to pit one against the other, except maybe joking around.
Mark: If we're going to be against prejudice, let's not practice it within our own group.

MRR: When is your 7-inch due out? Any plans for an LP?

Mark: Well, it's out now, finally. Bob Barley was running for mayor which held it up a little bit but, it is out and it's on Vinyl Communications. And yes, we do have plans for an LP; the only question is when.

MRR: What do you hope to accomplish as far as released material?

Frankie: Everything we have we want to release in some way. Either a solo effort or perhaps together with other bands. We haven't placed any limitations on ourselves as far as what we want to put out. Our only limitation would probably be financial.
Mark: That's the key point. It took alot of money to put out what we did. We had to stretch out the recording over several months because we had trouble coming up with the money.

MRR: Any plans for out of state shows in the future?

Todd: We'll play anything.
Frankie: Out of state, out of country...
Mark: If anyone would like us to play in their area, especially on the east coast, write us. If you could arrange a weekend show, that would be great. Or if you just want to write with your comments or whatever, our address is Box 30362 JFK Airport Station, Jamaica, NY 11430.

MRR: What are your personal views on life in general, such as religion, work, education, etc?

Mark: I just want to say one thing about work. Work can be a positive thing if you were lucky enough to come from a family that has the means to send you to school in order to get a good job and career you can be happy with. It's tough today to live and work and go to school at the same time.
Frankie: As far as religion goes, I think it looks too much to control people rather than guide them. Catholicism, for example, has lost touch with society and is too resistant to change.
Matt: People have to deal with their religion on a personal basis. Whatever your religion happens to be, your relationship with whomever you pray to should be a personal one. It has to be dealt with by the individual.
Mark: We all have beliefs. I think it's good to believe in something. It's tough getting through this life and it helps to have something to fall back on. If, however, religion holds you back, that's not good. Religion should be positive, not negative.

MRR: What do you like to do in your spare time?

Frankie: Read, listen to music, watch the news.
Mark: That's a good question. People don't usually ask that. We all have our own interests. Indirectly, what we do in our spare time reflects on who we are and shows up in our music.
Matt: I like playing guitar, among other things.
Mark: Photography is one of my interests.

MRR: Do you hang out with any other local bands?

Frankie: No one in particular. We'll hang out with whoever's around. We hope to see people we know when we're out.
Todd: We're always hanging out after shows. Come say hello! We also like seeing people who write to us.
Mark: Feedback on our music is important to us. We want people to write us or come and talk to us if they have something to say.

MRR: Any final thoughts or comments?

Todd: I hope people know a little bit about us now.
Mark: I'd also like to say that as far as punk goes, it's been and continues to be a positive experience for me. It's made me more aware as a human being and has been a learning experience as well. As far as our band, well, Apostates were reborn about six months ago and this is it. This is our line-up until the end. And finally, I think that people should stop living in the past musically. It's 1991 and punk has been beaten into the ground. It's time that we start to grow and not be inhibited. Punk started as something different. It started because people were sick of what was going on at the time. They were tired of it all. There shouldn't now be a formula for punk. Whatever happens, happens.
Matt: I hope people enjoy our music as much as we enjoy putting it out and playing it.

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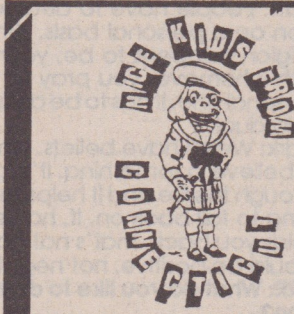

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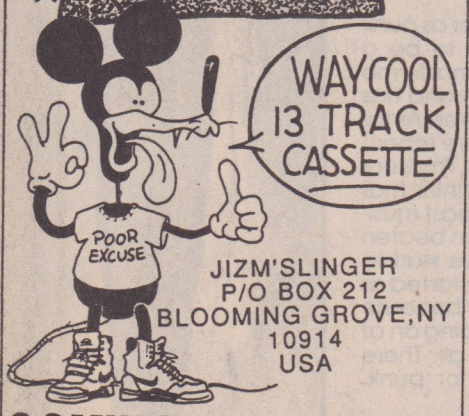

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FILMMAKER
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PROFILE

The argument can be made that film and music are two sides of the same coin. Jon Moritsugu likes to take that theory to the limit by approaching his films with the punk D.I.Y. ethic; do everything yourself and do it as cheaply as possible. Who cares what the main stream says? Do it because you want to. In his increasing list of completed works, he incorporates themes common among the music underground with the music itself to form vastly entertaining, challenging and intelligent movies. What follows is an interview with Jon shedding light on an area of the underground scene that tends to get overlooked or overshadowed by more accessible aspects of the punk spirit. For more information about the films available contact Jon Moritsugu at 1830 Lawton St., San Francisco, CA, 94122. Interview by Michelle.

MRR: You were doing film making when you were younger, as a child. How did you get involved in that?

J: A lot of it is the American experience, super 8 film making. You grow up with the camera that comes out at birthday parties. You know, knowing this camera was sitting in the closet and saying "The only time it gets used is at birthdays or parades. I should do something interesting."

MRR: Do you still have any of those early films?

J: I think a friend still has them. I did this animated film that took a year or two to make. It was about the 60's and hippies and protesting and the Vietnam War; things which didn't make sense to me but appealed to me on a certain level. It had all these hand drawn jets bombing people in Vietnam and the American people burning flags and rebelling. I looked at these people as role models before I listened to my first punk song. I didn't really take it seriously but I thought it was a fun thing to do. I decided to go to college to study history. After about a year of that I decided it was really boring. At that point I had gotten involved with photography so I started doing that. I wanted to be a cartoonist at one point, so I started drawing a lot and doing photo stuff. Film just seemed like an extension so I started taking classes, nothing serious. I seriously considered painting so I transferred to this painting school in NYC and tried to become a painter.

MRR: Watercolors or oil?

J: Oil- large paintings. That was pretty bogus so I dropped out and went back to the school I'd started in and in the meantime I'd started doing some video stuff so I got back and started making films. I made a short film I really liked and at that point that's when I decided I'd continue doing it.

MRR: You just liked the way it ended up?

J: Yeah. It was the first thing I did that I worked really hard on and in the end I was pleased with the way it turned out. I also had a feeling that if I kept on doing it then I would be able to make better things.

MRR: In your press release everyone mentions you got kicked out of a number of different high schools.

J: I guess I got kicked out, not for the typical reasons for getting kicked out like beating people up, but for subversive things.

MRR: This was in Hawaii?

J: Yeah, like blowing things up, or just trying to cheat and get around the system and getting caught and the teachers and principals not liking my behavior and thinking I was dangerous, and just sort of getting rid of me. I think its the type of thing where the reason they had problems with this behavior was it didn't make any sense to anyone. It wasn't like "Oh he cheated on this exam so he could pass it." It was more like I was doing weird things. It was weird behavior and they couldn't see any reason for me doing it.

MRR: Sort of a fuck shit up attitude?

J: Yeah, but there was more thought put into it because I really wanted to disrupt things and make people think about their situation. I remember once some friends and I got all these, I don't know where we got them, but all these dead animals like rats and old food and we put it in the principal's office on a long weekend. It started rotting over the weekend. When we all got back to school the whole place smelled horrible and there was no way they could get rid of the smell because there was this bag of rotting stuff we'd disguised to look like a book bag someone had left behind. You know, little things like that just to disrupt things and throw a wrench into the machinery.

MRR: Basically your films tie back with your experiences in high school?

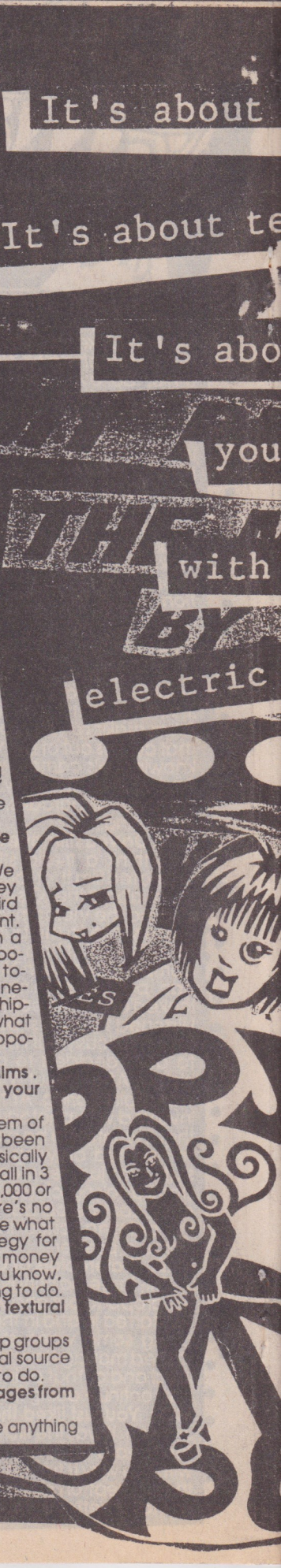
J: Sure. I mean with this behavior I was trying to get some sort of response and with my films I'm trying to get a response. I want people to sit through the film and in the end love it or hate it and walk out half way through. I think both responses are good. Its just like seeing music. Music is supposed to get a response; it's a live performance. The worst feeling is seeing a band and leaving saying "well I don't know what I think. They were OK." I hate that and I don't want my films to be that way.

MRR: At the recent showing of your newest film "Hippy Porn" I was listening to several females sitting next to me talking through the entire film. They were saying how boring it was mirroring the main characters in the film although I don't think they were aware of it. I was a little surprised they didn't get up and leave in the middle of it.

J: It's really funny because a lot of "hip" people showed up to see the film and I think one thing the film does is it cuts through the fashion and gets to the heart of the matter. Are you an interesting person? Are you open-minded or are you easily offended and does this disgust you? There were so many hip people who hated the film or were offended by it. I think that's pretty neat to be able to cut through the superficial stuff and find out who really does have an open mind or is open to new ideas.

MRR: You've gotten a lot of reviews internationally and so far they all think you're onto something pretty big. Have you gotten any negative reviews?
J: Those are the ones that I didn't put in my press kit! Actually a lot of those are really funny but again, a bad review is a review and it will get you attention. I think the worst thing is people seeing my film and not saying anything about it. Like my sending a video tape out and they don't even send me a rejection letter. Then I get back to them on the telephone and they say, "oh, I didn't like it."
MRR: What sorts of things do they comment on when they give you a bad review?
J: One film magazine that I sent a tape to said it was really arrogant and snotty. Then they quoted a chunk of dialogue from the film. Obviously they sat down and transcribed it. It must have taken them a half hour to do it which is really crazy. They ended the review saying they hated the film but thanks for a video tape to copy over.
MRR: For your first film did you wing it or did you have a class that told you how to put it all together?
J: It was good that the school I went to had a film department. It was a really small one so you could take an introductory class and learn how to use the camera and just go off on your own and that's what I ended up doing because I basically knew how to use a camera. I really didn't have anything in mind other than I had certain scenes I wanted to be in the film and I just started doing it. The way it came together certain scenes did make sense and in the end I made a 10 minute film. It's called "Mommy Mommy, Where's MY Brain?" It's still my favorite one.
MRR: What's that one about?
J: It's about smashing up cars with sledge hammers and weird horrifying aspects of our culture and a character who's sort of like Johnny Rotten but he's called Johnny Public- he's the narrator of this thing. You know just making fun of all the hipsters, things like that. People who dress in black all the time. The film doesn't have any story, just themes. The next year I did my senior thesis which is the film "Der Elvis". When I finished the film I graduated and I thought well, I've made this film and I like it and I want to continue so there's no reason why I should stop here. Half of the thing is making the film, the other half is getting it out there and showing it. I think there's so many similarities between what I'm doing and being in a band. So much to practising and rehearsing but at a certain point you've got to either go make a record or go out and play. I started sending tapes around and I got some shows in NYC. At the first NY screening a writer from the Village Voice came and she wrote it up and gave me a good review. From there things started happening and I worked harder to make them happen.
MRR: Did people start to contact you?
J: No. It still is a matter of my sending out lots of tapes and making phone calls and people just being lazy about getting back to me to arrange a showing. It has gotten better in that I'll get calls from people that want to buy the video tape. I still send out lots of stuff to local magazines in cities where I do get showings, press releases and stuff, just to drum up interest.
MRR: Are you hoping possibly to be the next John Waters?
J: I don't know. Obviously I want to do films full time. I want to be able to make enough money off if so that I can survive, but when I think of all the film makers that I have admired and that have taken that step to commercial films I don't think any of them are doing anything that's even one tenth as original as what

when you're done filming?
J: No. I scrap it all. I have this ritual where when the film is done I'll burn all the outtakes from the film, then get rid of the props. I like the idea of finishing the film and saying its done, I've got that out of my system. Then I can move on to the next thing. Maybe I don't like the way certain things worked out but the fact is it's done. I know so many people who still obsess on the actual thing and end up doing nothing with it. I don't think I've ever been really happy with anything I've done. That's why I keep making films thinking wow, the next one is gonna be the film I want to make.
MRR: When you begin a film do you have an image of how you want it to look?
J: Everything. How I want it to look, how I want the audience to feel when it's over, the things I want the film to say.... It's never exactly what I want, but I can get close.
MRR: Your films all seem to have a point to them, a main focus. What would you say the main theme of you latest film "Hippy Porn" is?
J: The idea is basically bored teenagers with no point to their lives. The film is intentionally structured so there's no story. It's broken down into these 2 or 3 minute segments that go together, but they're sort of random which is what I think life is about. These weird situations you're in one after another, kind of likea string of commercials. There never is a "big movie" which is your life, just fragments. That can be confusing and also boring.
MRR: Where did the title "Hippy Porn" come from?
J: In a certain sense it's about San Fransico. We are all hippy porn. It's also the two words. They don't go together at all. Hippy is such a weird word. I think it means relaxed and complacent. Then you have a word like porn which is such a hostile word. It's also beautiful to say. It's the opposite of being a hippy. I think they sound good together. It does describe where we're at in the nineties though. We're porn objects but we're also hippies. We don't have homes, we don't know what we're doing. We are hippy porn. It's how two opposites collide.
MRR: You use a lot of images from mainstream films . Actual parts of movies are incorporated into your movies. What is your reason for doing this?
J: That's' the beauty of it or really that's the problem of our society, especially with MTV. We've sort of been numbed into expecting so much fro TV or film. Basically in an MTV video you can see explosions and sex, all in 3 minutes. For someone trying to make a film for $ 10,000 or less how could they even compare to that? There's no way. The audience now expects so much because what TV or commercials have created. My only strategy for dealing with that, because I don't have that much money is to steal from the mainstream stuff off of TV sets, you know, steal an explosion from TV. It costs me almost nothing to do.
MRR: It looks neat too. It gives the movies a strange textural quality.
J: A lot of it is like sampling in music. Like how these rap groups will sample things. Taking something from the original source is kind of like saying fuck off. That's what I'm trying to do.
MRR: A lot of "Sleazy Rider" seems to have taken images from Kenneth Anger's film "Scorpio Rising".
J: That film was a big influence, although I didn't use anything



they started doing. People like John Waters and David Lynch. So no, I don't want to be the next John Waters because I think he sucks now. I've never really liked his films but I think they've gone down hill the more popular they've become. I guess I'd just like to survive on my films and filmmaking but I'd like each one to be more challenging than the preceding one. That's the way it should be.

MRR: Challenging as far as the technique goes?

J: In terms of confronting an audience or just being somewhat difficult or being something that makes you think rather than a film you just sit through.

MRR: Like it being a nice story.

J: Right. I like to make films that spit back at an audience, that makes them react. Some type of response.

MRR: Essentially your films reflect your thought patterns. They kind of have to.

J: I think there's enough people in the world with the same thoughts that I have; things are fucked up, they're confusing, my life is a mess etc. Even though I do start out making a film about things that are important to me for personal reasons I think these are universal concerns. In terms of an audience though, when I think about who comes to see my films and where they're being shown it's like I'm already preaching to the converted. I already have something in common with most of those people.

MRR: Them being "the underground."

J: Exactly. This underground circuit. If anything, I'd like to make a film that has more money behind it for the sake of offending people in a group that I've never had a chance of offending yet and that excites me. If nothing else it will cause them to feel uncomfortable for a few minutes.

MRR: Is that why you use so many scenes with raw meat?

J: I think a lot of people find meat offensive. I think meat is one of the neatest things, just because of the way it feels and smells and looks. Meat is also a metaphor for what we are, how we're treated, how we fit into this world. It means more than just meat as an offensive thing.

MRR: Have you had any negative reactions from vegetarians specifically in reference to the use of meat in your films?

J: No because I thing most vegetarians realize I'm equating meat with capitalism.

MRR: You have a knack for using some fairly graphic images such as hypodermic needles sticking out of meat slabs, and severed animal heads.

J: At one point while I was making "MY Degeneration" I had both a cow head and a pig head in my freezer. The cow head must have weighed about 50 pounds and took up the whole freezer. I finally had to get rid of the head because it was frosting over. I put it in the back of my pickup truck and drove to the nicest part of town and dumped it on someone's lawn. They found it the next morning and called the cops. It was this weird situation where I forgot about the event, but 2 days later it was on the news with the cops doing this active search and investigation. They traced it back to me because this friend of mine talked about it too much. They took me to the station and kept asking what my reason for doing this was. It became one of those things where if I'd had a reason they would have been nicer. I told them I just wanted to get rid of it because I'd finished using it in the film I was making. At this point in Providence (R.I.) they were doing these satanism investigations, so obviously they were trying to link me to that.

MRR: What caused the satanist investigation?

J: For some reason there was a T.V. station that did a special on satanism and of course the other 2 stations had to follow and do their special on satanism because that's how the media works. About three weeks earlier satanism was a big thing and there were all these rumors about witches making sacrifices in the graveyard. If I had told the cops I was a satanist that probably would have been the end of it. I finally had to call in some faculty members from the university that I was still in contact with to tell the cops I had been a student of theirs in the film department and that I was still making films.

MRR: How did you get a hold of the heads?

J: There was this one meat market that would sell you a pig head for $7 and a cow head for $13. I walked in and asked for one of each and they didn't bat a eye.

MRR: Having never been involved in making a film I don't have any idea how one goes about making one. Obviously there's a camera, but the whole process, the props, putting all the pieces together.... Tell me a little about the technical side.

J: A lot of it is- I'm a believer of doing it low tech, the D.I.Y. way. All it is is a camera, some lights and some people infront of the camera. That's all you need. I like to make the props and sets myself. All that is just carpentry and painting and you can do that weeks in advance. On the day of filming just getting the people there is a big job. I'm a firm believer in just letting things happen in an improvised way. Having control and knowing what should happen but also just letting things happen.

MRR: As far as dialogue goes?

J: It's either let people talk and figure out on the spot what they're going to say or cue cards which I really like. Having cue cards right off screen so people are reading their lines.

MRR: And it sounds like they're reading their lines.

J: I really like that style of acting. For my next film I'm gonna go back to cue cards as well as improvised lines because that's also exciting. It can sustain your interest for the length of a film just trying to figure out if the actors are reading from cue cards. It's a weird off kilter feel that I really like. It's also less demanding on the people who are acting because they don't have to memorize any lines.

MRR: All your actors are volunteers, right?

J: I've never made enough money to pay anyone. I'd like to be able to pay them. It's really hard work and to say to someone "Hey you want to be in this film? It will take 2 weeks out of your life and you'll work 20 hours a day, but I can't pay you..."

MRR: People are willing to do that for you?

J: Yeah because I am making the film and I am getting it shown. It's not like working on something and then wondering if it will be completed or if it will sit in a closet somewhere for the next 10 years. People know that it's good to be involved with these films because I'll finish it and get it shown.

MRR: Do you do everything for your films from beginning to end?

J: Yeah, except for "Hippy Porn", my latest film. That was a collaborative project with my friend Jacques Boyreau. We co-produced and co-directed it. He filmed it, and I wrote the screen play and edited it. All the other films were just me.

MRR: Do you save any of the props

from it. Already a lot of people have compared my films to his films. To steal from his films wouldn't work because then it would look like a complete rip off.

MRR: To change the subject, you use a variety of different music in your films. What's the motivation behind that?

J: I guess this gets to my whole philosophy. I'm trying to make these low budget films which in a certain sense are going against the system. I've been interested in music, punk and other underground stuff or whatever you want to call it long before I started making films. In a way the bands I use represent my same views, but they're making music not films. For me not to use that type of music would be stupid. They're coming from where I am so they'd be more inclined to understand what I'm trying to do in the fact that I can't pay them money for the rights to a song. When you think about it if I used any other type of music, like top 40 or let's say I use a Madonna song , first of all it wouldn't work with what I'm doing, and what I would be saying is, "look my film is underground, its a piece of shit and it takes the music of Madonna to validate it" which of course is not the case. The music I'm using is validating my own beliefs, but I also validate the beliefs of these bands. We're in the same boat and we should be working together. A lot of people react to the music when seeing a film like wondering who the band is. They wonder why they haven't heard of a particular band before.

MRR: Have any of the bands gotten upset about the movies or the music rights?

J: Certain bands have been very supportive, but I guess Tom Hazelmyer from Halo of Flies hated the film and was very offended. I had written to him and asked to use a song of theirs and had gotten permission. I sent him a video tape after the film was finished, but I didn't get any response from him afterwards. The other bands I sent video tapes to would write letters back saying it was neat seeing their music in the film, that sort of thing. Halo of Flies finally played in Boston and after the show I went up and introduced myself . He got really upset and said he didn't like the film and that I should get away from him. He looked like he wanted to hit me in the face so.... He wouldn't go into why. I really love that band, but he was so reactionary, kind of militaristic. If you think about it no one from the military would like these films; they're too weird. He just happens to be in this great band. Through this thing I met Gerard from Matador records. He'd been hearing about my films and finally at a showing of one of my films in NY he approached me and said for the next film he'd hook me up with a bunch of bands and put out a record. And now that record will come out mid-September.

MRR: Have you started working on another film?

J: I don't have the money. I'm badly in debt right now, but I have a good idea which is the biggest thing. I want to make a new film, but I want someone to step in and help me out financially. Putting out films is more expensive than putting out records!

MRR: How did you get the money to make the last couple of films?

J: I was working in Providence, Rhode Island at this bad job with a delivery company. My right arm got pulled into the machinery and got crushed. They had to take the machine apart to get me out. I was in the hospital for a long time and as a result got some settlement money.

MRR: The money goes to materials and renting space and cameras?

J: Yeah. You go to a rental place and they rent you a camera for $4000. For "Hippy Porn" we needed a good camera, lights and a tape recorder for one week to get most of the scenes done. It was close to $4000 just to rent the stuff for a week. That's not including film. They charge you for everything; the stand, the screws, batteries.... They've got a monopoly on the whole thing. The technology isn't really that complicated; it hasn't changed for over 50 years. You look at a camera and you can basically figure it out. Video is another story. I still don't understand that.

MRR: You do all your stuff on film though right?

J: Yeah. I like the grain in film. With video it always looks sort of soap opera-ish, or sort of flat. Film gives a better sense of space.

MRR: You also do some strange things with film, like the scratch technique you use in "My Degeneration".

J: Frame by frame you put these scratches right into the film itself with a needle or a pin.

MRR: You had a near tragedy with "Hippy Porn" during the development process. Tell me what happened.

J: Basically when I make films it's sort of unorthodox. I have the only copy that exists and I cut it apart as I send it through this machine so I can see the film. Once you figure out the way you want things you tape the film back together in the order you want to see things. On a separate strip of tape you have the sound track on something like a reel to reel tape player running at the same time as the picture so you can see the image against the sound track. When the film is done you have one roll of film and one roll of sound track. You then send the two rolls to a film lab and they put it together into one single filmstrip. The lab in Seattle sent the original film with the tape splices through a machine which immerses the whole thing in a liquid similar to a solvent. We requested they not do that but they did it anyway because that's what they always do. The solvent dissolved the pieces of tape and the whole film started coming apart. We finally got the film back and had to re-splice it. The lab tried to charge us for the fuck up. I had to spend money going back east to a different place. I want to get money back from the place in Seattle but I probably won't.

COMPLETED WORKS

Sunday (1985)	7 mins	B & W	16mm
Sub-pop (1985)	3 mins	Color	Video
Mommy Mommy Where's My Brain (1986)	10 mins	B & W	16mm
Little Debbie, Snack-Whore of New York City (1987)	3 mins	Color	16mm
Braindead (1987)	1 min	Color	16mm
Der Elvis (1987)	23 mins	Color	16mm
Sleazy Rider (1988)	23 mins	B & W	16mm
Promotional rock video for Elektra Records (1989)	4 mins	Color	Video
My Degeneration (1989)	70 mins	Color	16mm
Hippy Porn (1991)	95 mins	B & W	16mm

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STRONGBOX

Interview by Tom Nordlie

Hi kids, greetings from Gainesville, Florida, seemingly the new senseless-murder capital of the continental United States. As I'm writing this it's Sunday evening, June 9, and some wacko carpet-cleaner has just confessed to strangling two female University of Florida students three days ago. That was terrible and tragic enough in itself, and worse because the incident sent our little college town reeling back to late August of last year, when a different psycho was hacking up women UF students. Maybe this kind of madness is no big deal in the city where you live, but here in sleepy, sunny Gainesville (population 85,000), it's FUCKING FREAKING EVERYBODY OUT, and the awfulest part is, we're all beginning to think this is going to be some kind of goddamn routine now. I for one feel very cynical and stressed-out.

All of this brings us to the four-piece heavy-duty sedimentary-rock band Strongbox, who are themselves a bit cynical and stressed, and typify much of what "Gainesville punk-rock" is all about in the summer of 1991, which is to say that:

A. Strongbox hold fast to punk attitudes and ideals (be yourself, have fun, play what you like, we're-never-going-to-milk any-damn-money-at-this-are-we?, even though their music exactly punk in terms of style (highly syncopated drums and bass, distorto guitar with little lead, singer who vocalizes through bullhorn half the time). Strongbox have a hot self-titled 4-song EP out, the first release on Gainesville's fabulous Bullethead Records. Look for it at your friendly disc shop or send $4 Strongbox, P.O. Box 843, Gainesville, FL. 32602.

B. Strongbox has two guys (bassist Jorge Cervera and singer Chad Salter) who like to drink beers and hit bongs — the national pasttimes of Gainesville punk-rock, lemme tell ya — and two guys (drummer Seann Frazier and guitarist Quinn Brayton) who generally don't do that stuff.

C. Everybody in Strongbox played in other Gainesville bands previously, none of whom you're likely to have heard of, except maybe Psychic Violents (Jorge was co-founder/bassist from '85-'88) and Roach Motel (Chad drummed for them when he was 14, in '84. Chad also played bass for Neurosis, who weren't from Gainesville but rather. San Francisco, but Chad was with 'em when the earthquake struck and then he moved back here, WHERE IT'S SAFE.

D. Two of the guys attend the University of Florida — Jorge (English major) and Seann (law school). And two of 'em don't. Quinn works in a hospital kitchen. Chad is one of the co-owners of Club Demolition, one of the two truly happenin' original-music rock clubs in town, and that experience is no doubt educating him in matters you wouldn't find addressed in business school, like how to break up a fistfight.

E. Strongbox exists in a world of cheap rent, cheap beer, cheap bicycles, multitudinous loud and cool bands with long hair, extreme humidity, vegetation run rampant, panhandlers/ all-night parties in old houses around the UF campus, afternoon naps, and a generally laid-back atmosphere where the day's biggest concern is often no more serious than figuring out where to get dinner for less than four bucks (Burrito Brothers? Falafel King? Leonardo's Pizza by the Slice?). Unless there's another friggin' murderer on the loose.

So now that the introductions have been made, let's have the boyz say a bunch of stuff, seeing as how I interviewed them for five hours at Jorge's cozy house, located three blocks north of the UF campus in the infamous "student ghetto."

MRR: If you guys were to make a million bucks, what would you buy?

Jorge: I've lived in this same house for five years, and I feel pretty complete. I could think of things to get with a million dollars — maybe a big house, or a nice car.

Chad: I'd buy a big junkyard.

Quinn: I'd buy me a new dress (Note: At the most recent Strongbox gig, Quinn wore a dress and was roundly applauded for it). No, I'd buy me a cake.

MRR: Jorge, I was talking to (bassist extraordinaire) Mike Murphy yesterday, and he was commenting on your rich low-E-string playing, and he wondered if you tuned your E string lower than an E.

Jorge: Most certainly, yes, to a D-flat or a C. I like to tune it about as low as possible before it flops. Then Quinn tunes to me.

Quinn: I use some open funings, I couldn't really tell you what the tunings on a couple of the songs are, I have no idea. Sometimes in mid-song I'll change.

MRR: Do you think that the character of the Gainesville punk rock scene has changed much over the years? I was talking someone who'd left for a couple years and came back and she said that she recognized certain "types" of people, even though they weren't the same people she knew back in '86 or whenever.

Jorge: This is a small town so it's fairly insular by nature. And if you're here for a long time, you're probably gonna stay the same way. Look at Russ (Johnson, good ol' boy guitar-god formerly with metalcore units Doldrums, Stabilizer, Dredge, etc.) — Russ hasn't changed one iota since high school (ie. Black Sabbath fixation, high-top sneakers, punk-rock T-shirts, non-descript kinda-long hair, ever-present cigarette). Russ to me has always looked exactly the same as he does now. Same thing with Vic (Wilkinson, bass-fishin' drummer and Russ' partner-in-grime in most bands). I don't know if that means that people here are really comfortable with themselves, or that they're static and boring.

Seann: The scene is changing, but there's classes of people that belong to the scene. And it's pretty cool that Gainesville is big enough, UF is big enough, that there's so many people to support the Hardback (Cafe, the other happenin' original-rock club in town) or whatever.

Jorge: A couple o' clubs — Hardback, Rev (downtown house music danceteria with no live bands), Gravity (sporadically open live-music club right around the corner from Rev), and now Demolition. If all these clubs do stick around, it's really beginning to liven things up, help make things a little bit less insular. It all boils down to the same thing — no college radio station in Gainesville, the same people going to the clubs. There is no outlet to entice a new freshman who's just come into town to come down to the Hardback. Not unless they know someone who goes there, which is doubtful. There's no steady outlet for the alternative scene, there's nothing. You hear it by word-of-mouth from your friends or you don't hear it at all. So they stay content going to the Orange & Brew (UF campus pub with some good live bands, though nothing too wild — remind me to tell ya about the Dinosaur jr. "riot" some time) or to Central City (huge, Miami-style disco located downtown) or to wherever freshman and collegiate types go on a regular basis. A college station would change everything.

So now you want some band history — Jorge moved here from Miami in '83, co-founded Psychic Violents in '85 with guitarist Sam Gough, then after Psychics broke up in early '88 he and Sam recruited Seann to play drums and went for two years as Big Soul, a refined, sorta Meat Puppets-y thang that they ultimately abandoned. Last summer, Sam was involved with hippiecore terrors Carpet Farmers and had just co-formed stiff n' purple metal unit. Schlong, so Jorge and Seann (who was by this time well into law school) decided to find a guitarist and do something harder than Big Soul. Enter Quinn, who'd arrived in town from Miami via Athens, Georgia, a few months previous. Quinn was then still playing bass for the fast-degenerating metalcore quartet Hallucifix, and after a couple weeks' practice, Strongbox debuted at the Hardback on October 20, 1990 (Tom Petty's 40th birthday, for all you Gainesville-trivia buffs). Initially, Jorge sang for Strongbox, Jorge doesn't like to sing, so Chad started with 'em in November, after deciding that he wanted a second project that gigged out more than Dredge, the now-deceased metalcore quartet that found Chad on bass and vocals with Russ Johnson and Vic Wilkinson (lead guitar and lead drums) and yours truly on rhythm guitar and vocals. As you can see, if there were a musically-transmitted disease equivalent to AIDS, the entire Gainesville punk scene would be dead by now because we're all such band sluts.

It's important to note that strongbox have certain "accessories" and tendencies that make their live gigs more interesting. F'r instance, Chad sings through a cheap, battery-powered bullhorn some of the time, which makes his vocals real distorted, even though his usual approach is pretty larynx-ripping anyway. Then there's the band idolatry of Art Linkletter, who appears on fliers and stickers — the guys don't like Art so much for hosting the old "House Party" television show, but rather his hucksterism of Craftmatic adjustable beds and The Game of Life and the fact that Art's daughter took a ten-story flying lesson while on LSD, back in the 60's. Seann has a footswitch near his drumkit that allows him to activate a tape recorder spewing all sorts garbled threats and witticisms. Quinn and Jorge have both been involved in physical altercations with audience members while playing — Quinn advises that guitarists should wait until a sustained chord leaves the picking hand free to punch. And at every show, Strongbox tacks up pieces of paper

with a single word or picture on them — past examples have included "careen", "remote," and my favorite, a big dragonfly. Jorge says this is a fast, cheap way to "make their own space" in the club. Chad frequenty uses a hand-held grinder onstage to shoot sparks every which way, and he's considering bringing an electric hedge-trimmer out for the country spoof song, "Florida Hedge-Trimmer Massacre." Visuals are Chad's responsibility, but Quinn was enthused about a prank I always wanted to try with Dredge — in the middle of a song, suddenly whip out a gallon gasoline can filled with water and douse the crowd, and watch the smokers run for their lives.

"We are pretty concerned with visuals," Jorge says, "but things that are fairly subtle and low-key. Low-key is what we're about. I'd much rather have someone say 'this band is great' or 'this band sucks' by virtue of the music, rather than by virtue of the people in the band, their reputation or whatever.... I think our stage presence is pretty cool — I've never seen our band play live, but I think each band member has a really distinct personality that contributes something to the whole. I would hope —this may be hoping too much — but I would hope that people would see that."

Here's my impression of Strongbox live: Chad often looks humorously angry, grinning wickedly as he snarls into the microphone. Chad plays no instruments in Strongbox (unless the grinder counts), though he's mastered guitar, bass and drums. Quinn appears impassive, immobile and a bit inscrutable, seemingly in his own world with the guitar, looking at the crowd once in awhile, occasionally breaking into a smile. Jorge bounces all over with his bass, eyes wide, looking at Seann or mugging for the crowd with that sort of "holy geez, look what my fingers are doing now!" enthusiasm. Seann is earnest and disciplined, sometimes with tight-lipped poker face, sometimes allowing himself a slight grin as his arms work on. Seann gives the impression he'd be polite offstage, and he is.

And Strongbox's music flattens the listener like a friendly boxing kangaroo, delivering impact here and there while bouncing all around. The EP has four tunes, "Died of a Theory", "Hairy Houdini", "Hate Mail" and "Deadly Season". The first three are built around lascivious, bubbling bass riffs with mellower moments in the choruses; "Deadly Season" is lighter overall and Chad actually sings some of the time, though the only lyrics I can discern are something about "you wake up one day and find you've gone mad," which isn't too mellow.

This fall, possibly, Strongbox will tour the southeastern United States. Step one involves finding a van, so they might rent one from Dean Griebel, bassist of Carpet Farmers and Schlong and joke-metal show-offs Futon. Chad is supposed to look into this. Chad wants to do "19 dates in 21 days." Everyone agrees they should try to get last-minute gigs at inappropriate venues like Holiday Inns and Econo-Lodges, just walk in and ask if the motel lounge wants a band that night.

MRR: When Seann gets his law degree, do you think it'll be helpful to have a lawyer in the band?

Jorge: I don't think he's gonna be here after he gets his law degree! I dunno, he may surprise us yet, he's surprised me on many occasions, but I know that Seann has been really committed and he loves his job. He's also really good at it. I can't expect him to chuck it just to be in a band. I think that if he could, he would. He's gonna miss it terribly when he can't do it, that's why he drives up here every couple o' weeks to play. Y'know, he has job offers left and right, he's making a shitload of money now as an intern. He's probably gonna follow that and we'll either be looking for another drummer or not.

Quinn: You gotta drum, Chad.

Chad: Let's drum.

Jorge: Learn to sing and drum at the same time.

Chad: I've done it before.

Jorge: But if Seann can stay with us, it'd be great to have a lawyer in the band, to handle all the shit. Seann, are we gettin' dicked on this one?!

Chad: Sic' em, man!

Jorge: WE'RE SUING!! The most litigating band in punk-rock, Strongbox.

Yep, Strongbox are a fun bunch o' guys, even in less-than-ideal circumstances. Before we part, let's take a look at the silliest thing that happened while conducting the interviews for this piece — Crack Dealer Encounter! All dialogue guaranteed verbatim:

SKREEEEEEEEEEKKKKKK (squealing bicycle brakes as Crack Deal rides up into Jorgels front yard).

Crack Dealer: Guys! Can you give me directions, please? I'm trying to find a place called the Purple (pauses, trying to sound like he doesn't know the name of the place)...

MRR: Porpoise? Go to that big street over there a couple blocks down, take a right, ride down about half a mile, there you go.

Crack Dealer: Serious? Half a mile?

Jen Canal (Quinn's significant other, also special-effects director for pulse-pixies Foil, for whom Quinn plays guitar): Not even. Go to the end of the street and make a right.

Crack Dealer: Thanks, guys. Guys, ya'll in the mood for somethfng good and lively?!!

Jorge (not fooled for a minute): I don't think so.

Crack Dealer: Aw, wow, I can tell, man.

Jorge (diplomatically ordering Crack Dealer off his lawn): You have a good night, man.

Crack Dealer: I didn't mean no harm, bro.

Jorge: No problem.

Crack Dealer: Je-sus Christ! (mutters more unintelligible insults as he walks off).

Jen: Ha-ha!

Quinn: We got off cheap.

Postscript — Due to the usual Gainesville slackness, it's taken six weeks to get photos happenin' for this story, and in that time, Club Demolition has closed, after two months' operation.

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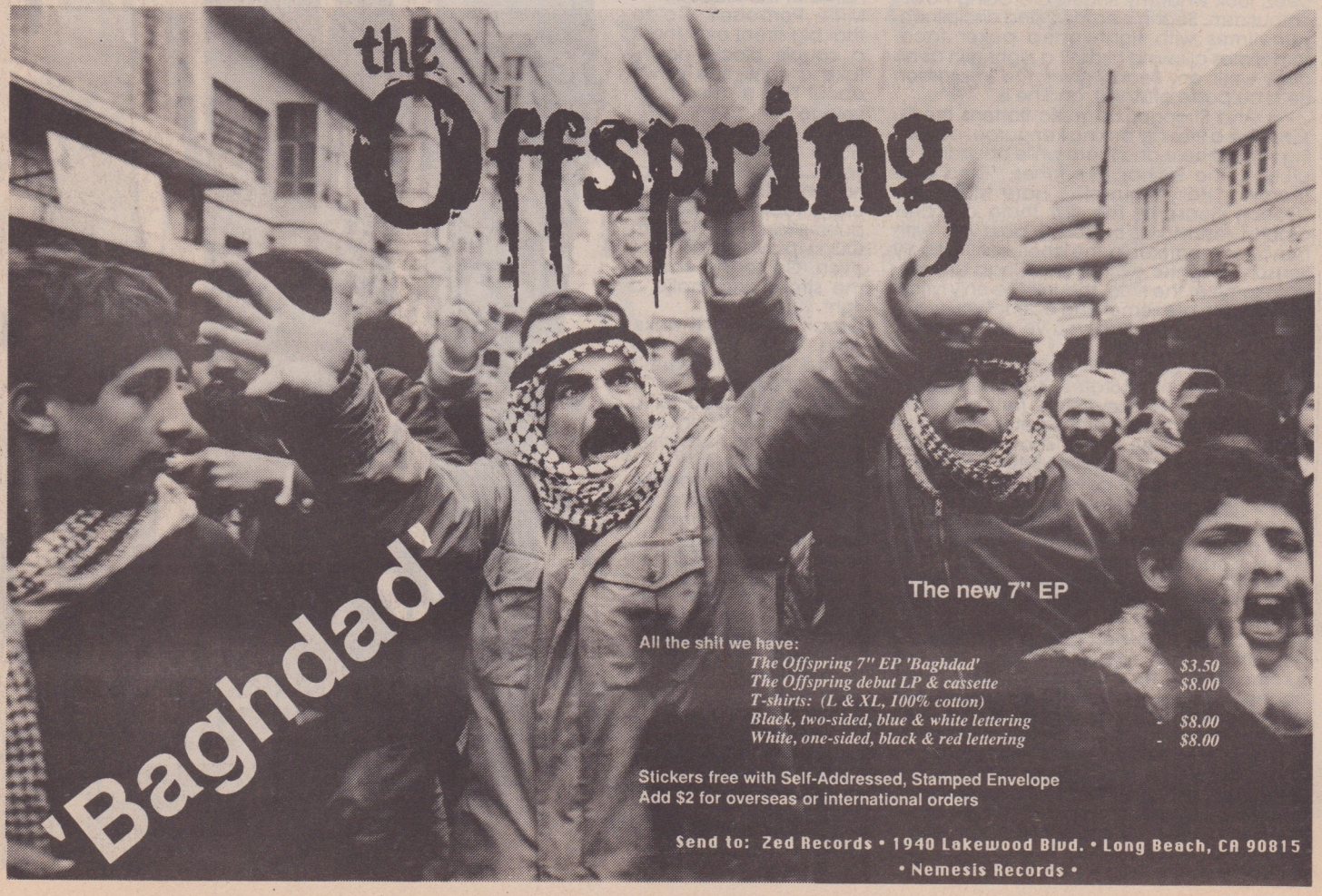

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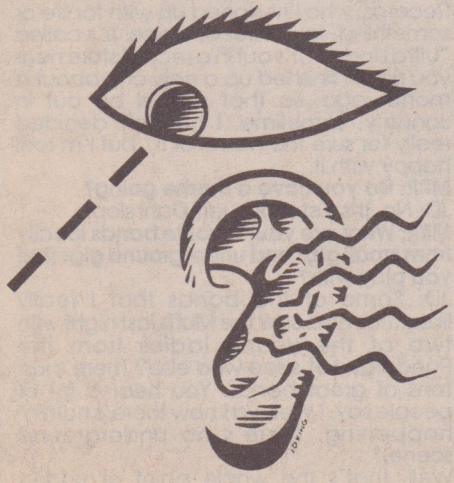

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Jeff Dahl

There's no one I've met who personifies integ-rity like Jeff Dahl. Jeff doesn't do it for money or for fame. So why the fuck does he do it? I went to Al's bar to find out. Actually I really didn't give a shit, I just needed something to do before the real rock n roll star got up on stage, me, Lisa Anne-Marie Lombardo. JD=Jeff Dahl; RA=Rikk Agnew.

MRR: Jeff, how do you feel now about young girls, beer and speed?

JD: Young girls I can still appreciate; beer and speed were, uhhh, part of my life. Oh God, about eight or nine years ago.

MRR: For those of us who don't know just how wild and crazy you were, just how bagged out on sauce were you?

JD: I drank a lot, let's put it that way. *(Lisa and Jeff look at each other and snicker)*

MRR: How many liters of hard liquor a day?

JD: Umm, it got to a point of about a case a day

MRR: Whoooo.....So how long have you been sober drinking?

JD: Since Easier '84.

MRR: Do you mind? Do you miss it?

JD: Yeah, but it's not a big deal. I quit pretty much 'cause I had to, my liver was basically shot. I guess it was just the right time for me to stop. I really haven't had any cravings; I haven't missed it. It's just not a big deal to me you get on with your life and do other things.

MRR: Did you smoke a lot of pot?

JD: No.

MRR: Did you ever take LSD?

JD: I took tons and tons of LSD but that was like in the late 60's. I'm 35 years old and by the time this interview comes out I will probably be 36, so that dates me right there .

MRR: When's your birthday?

JD: July 12, 1955.

MRR: Send cash. So you just went to Europe and you're going to go again soon. Who's your new band?

JD: We were there for 2 months (October/November of 90) and we're heading back over there October/Novemberof 91. We had a fantastic response so it's going to be an even longer trip than last time. We're going to hit more countries. We hit Holland, Germany, Austria, Spain, Italy and the UK. This time we're going to do those and about six or seven more.

MRR: What were the gigs like? How many people?

JD: I'd say we averaged ahout 400-500 a night, sometimes quite a bit more, sometimes less.

MRR: What was your smallest show?

JD: We played a small club in Rome, it was actually a private club or something, and I'd say there was about a hundred or so people.

MRR: Oh gee, only a hundred *(said most sarcastically)*

JD: It was cozy because it was a small club and that was actually one of my favorite shows, cause I got hit on by lots of Italian girls.

MRR: So what about these Italian women, how do they come up to you. What's the standard approach.

JD: They're very aggressive, they're real nice it's not so much a sex type thing; it's more just wanting to talk, a chance for them to use their English because most Europeans speak a good amount of English.

MRR: I'll bet they wanted to talk to you for more reasons than just practicing English. *(Ha Ha Ha Ha Ha Ha—exactly 6 Ha's)*

JD: That's a bit pre-sumptuous; they're just really nice. In Spain though, the girls pinch your ass and that's kinda cute too.

MRR: I know there's girls in Amenca that'll pinch your ass if you're not looking. *(Pause)* I'm one of them.

JD: You gotta go to the heavy metal clubs for that.

MRR: What's your next tour; when exactly is it starting and who is your new band?

JD: OK, the new band is—myself-guitar/singing; Rikk Agnew-guitar; and John Duffy (Power Trip)-bass, Billy Vockeroth (Angry Samoans)- drums. It's, for lack of a better word, a superstar band *(chuckles from both)*.

MRR: What are your favorite songs on the records that you've done?

JD: I don't know. That's a real good question, something I've never really thought about. It really it's something that's kinda current that I've just finished recording. It really depends on what kind of mood I'm in, like right now rehearsing the new band and all. I'm really enjoying playing "Suicide City".

MRR: That's my favorite.

D: Also, "Going Underground", and off the new album we're having fun doing "Touchy Touchy Baby".

MRR: So you've already recorded your next release?

JD: Yeah, we just put one out with XXX Records, who I'm signed up with for life or something, for better or worse. It's called "Ultra Under". It's out in a record store near you now. I finished up a new one about a month ago, so that should be out in January, sometime. I haven't decided really for sure the name of it, but I'm real happy with it.

MRR: Do you have a theme going?

JD: No, it's just more Jeff Dahl slop.

MRR: What are your favorite bands locally from small gigs and underground gigs that you play with?

JD: Some of the bands that I really like....ummm...saw the Muffs last night with two of the young ladies from the Pandoras. Let's see who else? There's just tons of great bands. You hear a lot of people say, "Well, ya know there's nothin' happening, there's no underground scene."

Well, that's the whole point ot under-

ground, ya gotta look for it. It's not mainstream, it's underground. It makes the difference between us and them. Looking for it is a full-time job almost, you've got to be committed to it. People are in the punk scene for a year or a couple months or something and then all of a sudden they disappear.

There is a knocking on the van door, it's Billy Vockeroth, interrupting with a series of questions for Jeff. Some girl at the club is a bitch, there's a problem with the number of people on the guest list, Blah Blah Blah Etc...

Billy: Oh, I'm sorry I didn't mean to interrupt your conversation..

MRR: Oh that's OK Billy. It's just an interview for MRR.

Billy: Oh Shit!

MRR: I'm sure you wanted to be sure and get a mention.

Billy: That's right. *(he says this twice)* You're supposed to mention my name.

JD: We just did.

Billy and Jeff figure out the meaning of life and the interview resumes.

JD: Isn't it fun being a band leader.

MRR: How do you feel about being a band leader? What do you do?

JD: Basically, I love working with different people cause that's a whole lot of fun for me. Maybe playing guitar for somebody or producing somebody or mixing somebody, or doing a single with somebody. I just did a single with Poison Idea backing me up, and long ago I did one with Cheetah Chrome, and I did one with The Lazy Cowgirls. For me, it's fun working with other people because you're sure as hell not in this type of music for the money, because if you are you're really stupid.

MRR: Where do you plan to go with it?

JD: I'm just playin' it man, enjoying it.

MRR: You don't have any general direction, something you'd like to achieve, a goal?

JD: It leads me. Whatever happens, happens. I'm just having fun. I mean I got to do a European tour, I got to see a good chunk of the world.

MRR: Did you make any money?

JD: It was pretty much a break-even sort of thing. It paid for itself. It didn't cost me a red cent.

MRR: A free trip to Europe.

JD: Yeah. Getting to meet people that in my wildest dreams, when I first picked up a guitar, I never ever thought I would be able to go to Europe and play for.

MRR: How could you tell us in terms that people in America would understand how popular you are in Europe?

JD: We were doing four or five and sometimes as many as six encores in a night, and we were playing for pretty full houses. We did well enough that the booking people wanted us back.

MRR: Would you equate it to a band like the Ramones?

JD: No, the Ramones are huge over there.

MRR: Do a lot of people know your music?

JD: Yeah, it was great cause you'll have people up against the stage yelling for songs that you recorded 10 years ago that you've absolutely forgotten about. A lot of time on some of their personal favorite tunes you can see them singing along on the chorus with you right up front. They might not speak English but they can sing along on a chorus.

MRR: That must feel good.

JD: Fantastic.

MRR: OK forget about this band stuff...What are your favorite movies, the top three of all time?

JD: They would probably be all the James Bond films. I like James Bond films a lot.

MRR: I do too. Just any James Bond, or do you prefer Sean Connery?

JD: It doesn't relly matter, I like all the films for different reasons. They're fun and mindless.

MRR: What's your favorite way for girls to dress? *(For any girls hot for Jeff that are reading this)*

JD: Ummmm *(He thinks about it for a moment)* I don't like to see anything embarrassing, like some of the heavy metal girls.

MRR: You like a little wrapping on the present?

JD: I like it so it looks like they respect themselves. That sounds a little liberated. I don't like them to look like their mom. *(He starts watching what he's saying and stops talking, check out that verbiage babies)*

MRR: That was a weird girl question. Do you only play guitar or do you play any other instruments, and when did you start playing guitar?

JD: I actually started out playing drums which I got really tired of really quick.

MRR: What age?

JD: It was like 10 years old or something like that.

MRR: Did you get a grip on it?

JD: Yeah, I could do certain things pretty good, and other things I really wanted to do I wasn't very good at. I never considered myself a real drummer. I never thought I had much rhythm really.

MRR: So you just stopped?

JD: I got really bored of dragging all that equipment around.

MRR: I know, I've been a drum roadie. So when did you start playing guitar?

JD: 1976.

MRR: Was there any lightning bolt kinda reason you wanted to play?

JD: No, I just wanted to because I've

always been a music fan.

MRR: Is there a band that might have inspired you?

JD: Oh man, there wouldn't be any one single band, you gotta realize this is pre-Ramones. It's not like I heard the Ramones and said, "Hey, I can do that!" I'd been listening and going to concerts since I was 11 years old. I've seen the Doors.

MRR: Who was your first concert?

JD: It was either the Doors or Jefferson Airplane. They would have a concent every other weekend and I'd always go.

MRR: How long did you live in L.A.?

JD: Twelve Years.

MRR: Where did you grow up?

JD: Hawaii.

MRR: How long did you live there?

JD: From 4 years old to 18 or 19. It was hell, I didn't like it at all. I felt real claustrophobic. I felt like there was a lot going on in the continental United States at time (this was the late 60's and early 70's). I felt frustrated that I was missing out, that I didn't really travel over there. For instance, the town I was living in did not have a record store. You could not go out and buy a record. You had to buy any appliances or records from a catalog at the store, filling out an order form, and it would take about a month.

MRR: So you plunged right into the middle of where everything was happening? From one extreme to the other?

JD: I left Hawaii and was in the Army for three years. A lot of people think it's terrible but I didn't really have a problem with it. Except, I don't like being told what to do or when to cut my hair. A situation like that is pretty much what you make of it. If you use your head there's a lot of stuff you can learn, so that's what I tried to do. I was real positive about it.

MRR: So then you moved out to LA?

JD: Yeah.

MRR: As soon as you were legally allowed to go?

JD: Yeah, the first concert I saw was The Alley Cats and the Flesheaters, which had Tito from The Plugz playing guitar in it, X and The Screamers. It was $2 to get in and it was out in the middle of nowhere, a place called Monrovia. I thought it was great.

MRR: Were you drinking a lot at this time and getting a band together?

JD: I was trying to get a band together but I wasn't really playing much. We rehearsed at the Masque. I played with a band called Vox Pop for a while, then I was in the Angry Samoans for two years, we toured for about a month, then onto the Mentors for I month.

MRR: What was it like?

JD: Their bass player was in jail and I was just filling in. Then I was in Power Trip for too many years.

MRR Then the Jeff Dahl experience? Do you like that better?

JD: Yeah, there's a lot of freedom, like I said I like working with different people. When you're in a band situation where you consider your music and the people you play with an entity, if you do want to do something outside or work with somebody else, it makes it a little awkward.

MRR: Like being married to your band?

JD: Exactly. I like having a lot of freedom, but on the same token it's a lot of responsibility because I don't have a manager, I've never had a manager. If I want anything done I've got to do it myself. I know for damned sure my record company's not gonna do it for me.

MRR: Do you not want a manager?

Tim Storm (Gargoyles) calls me (I knew he'd get in on this somehow, and Jeff doesn't seem to mind) for sound check (it's not easy being a rock n roll chick) so I hand the mike over to him, and as I transcribe this tape I will hear what they had to say for the first time. I'm scared but I plan to put it down word for word anyway....Yes I'm paranoid.... here goes.

MRR: Now don't forget it's Tim Storm now): This is for MRR isn't it? Hi Jeff.

JD: Hi. You'll have to talk politics for all the rest of us.

MRR: So what'd she talk about, anus?

JD: Um, yes.

MRR: So pretty much that sort of thing. Did she ask you about politics?

JD: No.

MRR: What's your political feel?

JD: *(doesn't respond to the question)*

MRR: Well let me ask you this then...

Rikk Agnew suddenly appears and gets inside the van. Introductions are made.....

MRR: And now a word from Rikk Agnew...

JD: Say hi to all you liberated, politically correct individuals who are reading this nght now.

RA: I'd like to say hi to all our liberated, politically correct individuals who are readung this.

MRR: He did that just like Stan Lee. So how do you feel about MRR as a fanzine, do you read it?

JD: I think it's great, yeah I read it. I read anything I can get my hands on. I mean if I see a copy of Rip magazme lying around I'll pick it up and read it. I'm just real interested in everything going on. I subscribe to Flipside, MRR, Motorbooty's a fuckin hot magazine, Anorexic Teenage Sex Gods is a great magazine, there's tons of great magazines out there.

MRR: And you write, you pretty much do it all.

JD: I write a little bit of stuff for Your Flesh, I have been...I don't know if I'm going to continue. It was a really great situation and it was a lot of fun to do it because they gave me 100% control over who to talk to and didn't do any editing whatsoever. It was like turn in something at the end of the month and we'll print it. A really ideal situation and a lot of fun.

MRR: Why writing?

JD: I spend way too much money on records. If a band excites me I love to ask 'em about it. So the chance to do it on tape and type it up and get it printed lets me turn everyone else onto them.

MRR: There's no question, I know firsthand about your involvement and how much you do for other bands. As people have been around the scene, (I hate that word), do you feel that as you get older playing music that anything is lost? What kind of changes do you see in yourself? For instance, you see the Rolling Stones, they're 50 and they're almost incapable of putting out a listenable record. Do you feel you've lost anything, gained anythung through the years?

JD: No, not really. Something Lisa and I were talking about was I don't look at this as a way to make it; I never have. I never got into this for girls and money, I got into this because I was a music fan. I never expected to go on a European tour or ever put a record out when I first picked up a guitar. I just wanted to play and that's all there was to it. When the Stones formed they wanted to be the next Beatles. I've read a million Stones books and there was no doubt in their minds. Mick Jagger was going to some London school of business, they wanted to be rich. We staned playing for real different reasons.

MRR: What about changes? From the first stuff you did until now, do you see any changes at all, or are you doing the same thing you were doing then?

JD: Well I can tune a guitar these days, but that's only because I've got a tuner. Not really, the first single I put out was a record called "Rock n Roll Critic" which was in '77 and I find that real consistent with even what I'm doing now. With this band we could do that song now and it would probably sound absolutely at home. Punk rock is brain surgery; you plug in, you turn up, you play and that's really just about all there is to it. Either you've got the heart and the soul to do it or you don't. The people that don't play for a little while and then they're off selling stock or work in a Burger King or writing for MRR *(just kidding)*.

Epilogue: Jeff Dahl left for his second European tour on September 14, 199 for two months. He'll tour Japan in January. What a swingin' guy.

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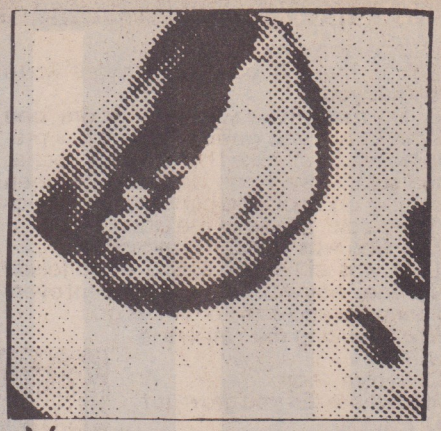

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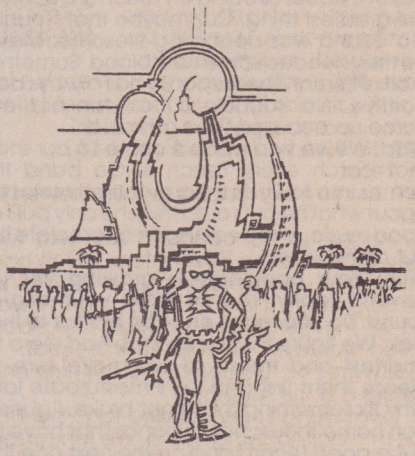

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DIDJITS

Interview with Rick (guitar), Doug (bass), and Brad (drums) over Chinese food before their last Kennel Klub show. Everyone knows the band. You love 'em. You hate 'em. Who cares? Interview by Lance.

MRR: You feel the new album is better than the last few things you've done?

Rick: I think "Full Nelson Reilly" was better than "Hornet Piñata" in the sense that it felt really good putting it together. It took me a lot less time to get the songs together and everything was flowing. It was just easier for me to do. I like making an album that's not like pulling my hair out trying to come up with songs.

MRR: Are you pretty close with your label, Touch & Go?

Rick: Corey always hugs us when we leave.

MRR: I really like that story. *(laughter)* Your sound isn't very much like others on the label. Is there any pressure to move you in that direction, either from the label or the crowd?

Rick: No. We're gonna do what we want. We're not gonna sit around and have people tell us, "You know man, I really like the Surfers. I don't understand." Everybody has been positive about us being on Touch & Go, like it's the greatest thing. Cuz maybe that "Touch & Go" sound was becoming tiresome. Maybe be they needed some new blood. Something a bit different. The response has always been positive. No Butthole Surfers fan has ever come up and said, "you guys suck".

Brad: We've had people come to our shows that catch every Touch & Go band that comes into town. But Corey's pretty selective about what he puts out. I think he only puts out good music, and people can appreciate that out of the label.

MRR: Your popularity is growing yet you haven't really veered from your original sound. Do you make an effort to stick to that?

Rick: We figure the first fans we had were the smartest and truest, so we make sure we please them first and we'll masturbate later. Why fix something that's not broke, I guess? I can name thousands of bands that have put out a good record and on the next one they try "something different". It's a pitfall I've seen happen over and over again. We just refuse to let it happen.

MRR: Why do you think your popularity is still growing? There are a lot of bands who have one record that's really hot and people will get into it, but the next album will be the same sort of thing, but since it's "nothing new", it won't grab people.

Rick: I think it's because of just what you said. It's because we haven't veered too far off the track; we stuck to what got us here in the first place. Instead of tried to do so much so different.

(talk goes into fortune cookies)

MRR: How did you folks meet? Not just musically. How did you meet in the first place?

Rick: We're *(Rick and Brad)* brothers. We met when we were three. *(laughter)* Me and Doug were in a band called UXB a long time ago, kinda sounded like the Plasmatics, and Doug wore a catcher's mask. We all wore these get-ups and played real fast songs like "Feel Like A Zombie", and "Syphillis". At the time, our heroes were the Plasmatics...

Brad: We were into the Plasmatics, but at the same time would turn around and put on the Psychedelic Furs.

MRR: Oh, that kind of punk. It's funny, I know so many people who wouldn't admit that...it's like "Oh yeah, I got into punk when I heard the Sex Pistols" but really the first time they got into punk was by watching the Plasmatics on "Fridays", that TV show...

Rick: ...or Devo on "Saturday Night Live."

Brad: For me, at that time I thought AC/DC and Cheap Trick were punk rock. 1974-1975...

MRR: What was the first punk show you went to?

Doug: Plasmatics, '82.

Brad: Either that or 999, I can't remember which came first.

MRR: So the Plasmatics had a profound impact on you?

Brad: They showed me that you can have a smaller drum set and play just as hard, loud and fast as those Neal Peart characters.

Rick: So after that, Brad scaled down from his 12-piece, cut his hair, got rid of his Roto-toms...

Doug: His gongs...

Rick: His chimes...

Brad: That's when I took off my second tom and started playing with one, after I saw the Plasmatics.

MRR: You folks do go for a minimal set-up on stage.

Doug: That's because we have a van.

Rick: Who wants to carry all that shit in? We want to get in and get straight to the beer. Fuck settin' up. Get in and get to the deli tray, which we are now getting cuz we're "big". I feel kinda bad that we're laughing all the way to the dressing room.

MRR: How does it feel to have finally "made it"?

Rick: Well, kinda like, just a little like before we made it; but this time we're eating free and getting free beer.

MRR: Playing bigger halls for the same amount of money?

Rick: Jeez, I don't know, the same amount of money?

Brad: No, we lost our ass on the first tour. Now we're starting to go above breaking even. Not a lot above it, but...

MRR: How many tours have you done in the U.S. so far, then?

Brad: A bunch on the east coast, we've played the east coast a buncha times. This is our third time on the west coast.

MRR: A lot of harsh drives though.

All: Yeah *(in unison)*.

Doug: That's the bummer about playing out here for us, because we have to drive for 3 days to get somewhere.

Rick: We got done playin' at Bogart's *(LA)* at, like, midnight. Well, we couldn't get out of there 'til, like, 1 a.m. and then we had be there to do the 2'clock Gilman St. show the next fuckin' day. So here we are driving at night, and our tail lights go out.

MRR: The beautiful, scenic drive from L.A. to San Francisco. Did I smell cows? *(all sorts of hub-bub concerning the odiferous cows)*

Brad: And what's the deal with all this "windmill farm"?

Rick: They're fans is what they are.

MRR: I remember the first time I was driving to San Francisco; it's like, no wonder they have an energy problem, here's all these fans on.

Doug: Trying to cool off the ground.

MRR: What do you think of the west coast, though? I mean not just playing but, had you come out here without the band?

Brad: No.

Rick: No. Never been been out here.

Doug: No. I had never come out here until I came with the band.

Brad: I like it.

Doug: I think it's pretty cool.

Brad: I like it a lot better than the first time.

Doug: I don't like L.A. I like San Francisco a lot better than I do L.A.

MRR: Why do you say that?

Doug: I don't know, just the way it looks and the way it feels to be in.

MRR: San Francisco is, like, weird hills, weird houses, weird people.

Doug: Like the New York of the west coast.

MRR: San Francisco?

Doug: Yeah.

Brad: I really look forward to Seattle; 'cause when we was there, the town is pretty plain but the people in Seattle are just great.

Doug: They're really nice and eveything.

MRR: You played there before?

Brad: Yeah.

Doug: We got drunk.

Brad: We got stinkin' drunk with Tad last time we was there.

MRR: That's pretty scary! That could be dangerous.

Brad: Yeah, and then he says, "Hey man, can you get us some beer, " and I thought he was just trying to weasel in on free beer, and I was like, "He owns the town anyway." Come to find out they wouldn't serve him there because he got in trouble. He just wanted me to buy the beer for him and bring it to him. ...

DIDJITS

he got thrown out a couple times or something.

MRR: Ian McKay was saying that the Didgits are one of his favorite bands. How do you feel about Fugazi cashing in on the Didgits sound?

Rick: Well, imitation is the truest form of flattery. We don't mind them ripping us off, stealing our licks or anything, but I think what you've gotta realize is the differences between the bands, that the philosophies are different. You shouldn't just look at the music and consider that. They don't care about their audiences; they'll play 20 minute sets, show up late, smoke dope.

MRR: So what would you say the Didgits philosophy is? "Have a good time all the time"?

Rick: Our philosophy is: don't fuck with us and we won't fuck with you. Our philosophy is- I don't know- always put on a good show, and always remember that the quality of the audience is more important than the quantity. Everybody's getting the same thing, man, whether it's five dudes with no brains, or two thousand cool people - which would never happen at a show.

MRR: It would be hard to get them all in one room.

Doug: It would be hard to find them in the first place.

Rick: Like I said, everybody... It's definitely important you don't go... like yesterday at Gilman St., we could of... the mood was like, "Uhhh, we're tired and lame and everything", but we still went out and did absolutely our fucking best. We didn't just stand there.

MRR: I've got to say that show really surprised me, though, because up until you folks played, it was really dead. Considering it was an afternoon show- I mean, I literally woke up, got out of bed, and went to the show, and I remember standing there thinking, "What am I doing here?"

Brad: Everybody was just kind of sitting around.

MRR: Right. Usually you don't expect the band to just go for it when the crowd's not into it, but I think you transformed the mood of the crowd as well.

Rick: That's what we do; we're transformers. We transform the mood of the crowd.

MRR: "More than meets the eye... robots in disguise?"

Rick: Transvestites in the sky.

MRR: So what's it like in Champaign?

Brad: Pretty cool for a small town. A lot of big bands roll through there. There's a really huge place to play there, with a big stage, huge sound system... a lot going on.

MRR: Do you ever feel weird going to bigger cities?

Rick: As far as the band goes, every time we come to a big city, we're licking our chops because we're just ready to fuckin' kick everybody's asshole in because there's a bunch of people walking around with attitudes and correct clothing and all that shit.

MRR: San Francisco's one of the capitals for that; you'll know tonight.

Rick: So we walk in and go, "Hello, Cleveland" to the people of San Francisco, or say, "Fuck you people, you don't know shit!" It always makes us feel good.

MRR: Do you ever get shit from people when you play?

Rick: We had a couple of big run-ins in Chicago. Sometimes people get all crazy and beer'll get thrown, etc., etc. Once this guy comes up opens a champaign bottle and showers me down. So I set my guitar down and jumped off stage. It wasn't the right thing to do, but I guess I was overcome with rage to the point of not having a brain. And then one time a sound man tried to drag me off stage, and we got into a big fight.

MRR: Why was he trying to drag you off stage?

Rick: Because we had a big rope tied to the drums and we were going to take the drums and... we like to put on a show. And the sound man tried to drag me off stage and we got into some fisticuffs there. When we're playing and people run into my mic and bash me in the teeth, and I get a fat lip, that always makes me mad. That always leads to me telling people that I'm going to bash them in the head with the microphone stand if they don't quit it. Then if they want to dare me, then they can do it again. I realize that's a part of it, it's just that they get their warning.

MRR: A lot of people in the crowds just go to give people shit.

Rick: If they want to yell at us and heckle us, big deal, man. They'll look like idiots soon enough, I mean, that doesn't bother us at all. But it's the physical things that really piss us off. If you throw something at us... One time this kid in Quebec City threw ice at us. I said, "Fucker, you wanna throw some more ice?" and I was pointing my finger into his chest. I was like, "What's fuckin wrong with this dude?" and some girl goes, "He can't speak English; he doesn't know what you're saying." So I was, like, "what do you think of one of these?" *(gesticulates wildly)*

MRR: I don't know, but if someone jumped up stage and was yelling at me in French, pointing I'd probably get the...

Rick: Foaming at the mouth.

MRR: It's one of those cultural things, I guess. *(laughter)* So do you think there's going to be a song of chainsawing guitars on stage or shaving cream?

Rick: You heard about the pinata incident?

MRR: No.

Rick: It's when we had a contest. Whoever busts open this pinata, the door prize. If you win the door prize, you get to bust open this pinata filled with records and videos and stuff like that by the Didjits. We singled out this one big "jock" dude to go ahead and hit the pinata. These people sittin' around waiting for this stuff to come outa this pinata. To this guy with the ball bat we say "you get one chance to bust this pinata open, one chance, if you don't, fuck the pinata, we pass it on to the next dude. So he takes the bat and hits this pinata and, phllbt, there was a bunch of shit and rubbers and stuff and corn.

Brad: Tons of nastiness. Looked like vomit.

Rick: We've had Doug spit blood on the stage a few times. We had the Devil show up at our last gig in Champaign. He was smoking and drinking pretty heavy. We got a 7 song video compilation coming out on Touch 'n Go Records.

MRR: Really?

Rick: Yeah, it should be out very soon, probably this fall and it goes all the way back to 1985 and all the way to the present.

MRR: Shit.

Brad: And we have...

Rick: Captain Ahab video, a song off Fizzjob, a song off our very first tape, "Dirga Dirga Dirga", and...

Brad: Maxfudge.

MRR: Dirga Dirga Dirga?

Brad: As a matter of fact, Maximum Rock n' Roll reviewed that.

MRR: What year was that?

Rick: Eighty-five or six.

MRR: I guess it's one of those "can't finds."

Rick: No, you cannot find it. The master is... you will not be allowed to find it. Kind of like the old Indian who went up into the hills and died.

MRR: You know there's someone out there who's got it on a TDK, doesn't realize what it is and taped the new Metalica album over it.

Rick: I hope so.

MRR: Someone's probably making a bootleg 7" out of it as we speak- coming out in Germany. Well, anyway, are there any last things to wrap it up or anything I missed that you want to go over?

Someone: Got any pot?

MRR: I wish. Not these days.

Rick: Well we're going to tour the entire United States this fall and go four weeks to Europe in November and expect a new album out at the beginning of the year. And don't expect it to be off the track too far, but then again, it'll be different a little bit, too.

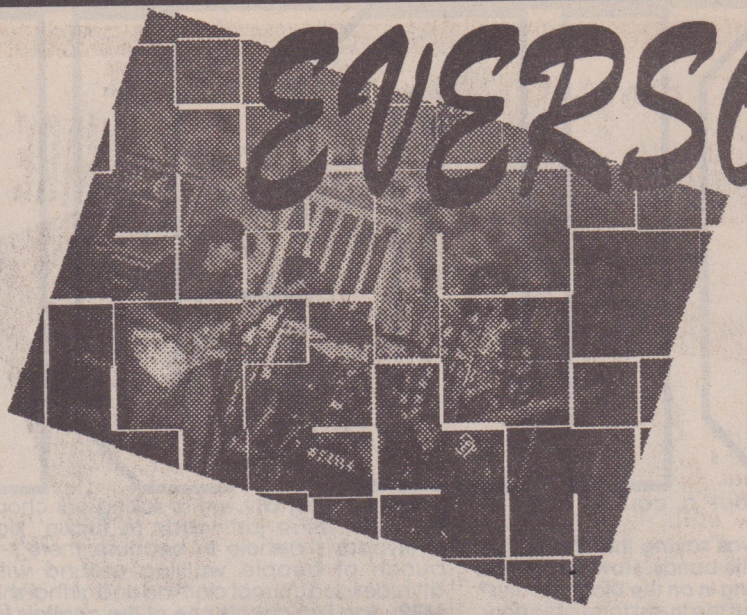
MRR: Now that you've got that Marshall.

Rick: Yeah, now that I've got the Marshall and the 12-string acoustic.

Brad: And the flanger. Doug's got the flanger.

MRR: Yeah.

EVERSOR



Well, we started playing as a real band in '87 when we recorded our demo "Condition of Death", in the vein of speed metal. After some gigs, our old vocalist left the band and Lele began to sing. In '89 we recorded, with the help of our friend Paul Chain as our studio producer, our mini LP "The Cataclysm" distributed by us and Minotauro Records. Until now, we've sold about 600 copies of it, the biggest part of them outside Italy. The line -up was Lele - guitar and voice (15 years old), Stefano - drums (15) and Marco - bass and voice (15). As you can see, we're very young. We played some gigs with Accidia, Kina, Madhouse, Deathrage, Infezione, F.D.C. etc., mainly in squats. The record sound like a mixture of speed and thrash. In the last year we changed our musical direction to a more violent H.C. sound. That's why we started to feel our life and some aspects of our society in a more personal way. Now the drummer is changed, his name is Federico.

MRR: What's it like in '91 playing in an Italian band?

E: You know after '86 the Italian H.C. scene seemed to be dead with the splitting up of bands like C.C.M., Indigesti, Wretched, Crash Box and more. Many squats were closed and nowadays there are few places to play, few independent labels, a few hardcore zines (most of them are written in Italian) so it's difficult to be accepted also in our country. Italy has always been seen like the land of mafia and spaghetti, so people don't take seriously Italian bands, but I assure you that Italian combos like Madhouse, Accidia, F.D.C. or Jester Beast are really great and have very cool attitudes. Anyway we don't give a fuck to these prejudices. We love the underground scene and we will continue to play and get new relationships with everyone who gives us or needs help.

MRR: What about the C.S.A. Manikomio of Pesaro?

E: It's a really good place where you can play any kind of music (H.C., Metal, Jazz, Rock) and meet friends. It's not a squat, but we can manage it as we want. We try to organize gigs, language courses, yoga courses, pictures at an exhibition about vivisection, political conferences for free or very low prices (a gig's entrance costs about $3.50 or less). People who come to show have really positive attitudes, care about social matters and try to live in a more free way. Personally we've got to say thanks to people into "Manikomio", they helped us many times and now we're cooperating with them to organize gigs and other things. For more info you can write to me or: CSA Manikomio Via Leoncavallo, Pesaro Italy.

MRR: What do you think about Circus and independent attitude?

E: Let's begin with Klein Circus. We always admired Kina for their music and their attitude, so I proposed to them to make a split because we'd like to make a cooperation with them, and it was OK, but I knew also that Madhouse and Paul Chain are playing music with the same attitude so we thought that it would have been a good idea to make a record with 4 bands: 2 young bands and 2 old bands. With this record Kina started a new label called Circus to help bands that they like in some way. When we recorded the new Eversor 7" they proposed that we be in Circus again and we accepted immediately. I like Circus because it's a small label with a good distribution in the underground and they're not making it for profit and this is great. We just want to sell the records to have new relationships with new people friends, bands all over the world, to feel other kids' emotions and Circus is really into this mentality.

MRR: Are lyrics important for you?

E: Lyrics are as important as music for us. We always try to express the feeling inside ourselves like love, hate, friendship in relation with life. I mean "Psychopatic Intentions" is about the difficulty to be accepted among the people when you want to be yourself. It's not so simple and we suffered a lot for this in the past. Now we've learned to say "fuck you" to mass hypocrisy. Also "One Way" is about this. We're trying also to analyze some problem like drugs, racism, or war. Sometimes our lyrics are more direct and sometimes more complicated but they're always the mirror of society we hate or the mood we've got inside.

MRR: Why are you singing in English and not Italian?

E: Well first of all because we want to be understood everywhere, then we find English is more aggressive than Italian, but I think that we'll write some songs in Italian too in the future. This is depending on our feelings. Anyway I like a lot of bands like Peggio Punx, Kina and all the old Italian stuff.

OK that's all thanx a lot and write us also for our "Cataclysm Dth." So every label and band can write for trade. We always answer Peace Love and Fils Everywhere. Marco Lele Fede.

EVERSOR c/o Marco Morosini/Via F. Cervi 19/ 61011 Gabicce (PS) Italy

PUNISHMENT PARK

Punishment Park is an eight-month old "new psychedelic hardcore rock 'n' roll" band, from Bergen—Norway's second largest city. Punishment Park first conceptually saw the light of day during the politically motivated house-squat campaign in Bergen, Autumn 1990. The guitarist Kjell, met the bassist Claes, in the youth occupied house on Sverre Street.

Punishment Park took the leap ffrom mere concept to solid reality the 23/12/90. When Kjell & Claes recruited Anja on vocals and Pes on drums. Punishment Park commenced thereby in April this year with their first CD recording. Punishment Park recorded at Sigma studio in Bergen together with Yngue Saetre from Barbie Bones - Norway's foremost bvand within "psychedelic rock 'n' roll". In May of this Punishment Park received a new member, Sveini didn't join up in time to be a part of the CD project. Punishment Park will be living in Norway until the summer '92. Then Punishment Park plan to move sout on to the continent, closer to the beating heart of Europe. During the summer of '92 Punishment Park will be touring Europe & come Autumn plan to release CD #2, aroung Christmas this year Punishment Park will also release a limited edition live tape.

If anyone wishes to order Punishment Park's CD please send U.S. $12. If they live in Europe & U.S. $14 for the rest of the world, these prices are p.p.d, to this address: Punishment Park Records, c/o Kjell E. Moberg, Gudridhaugen 20, 5200 Oslo, Norway. Sincerely Punishment Park.

TRIAL

Oops-

NEW NAME

TRIPWIRE

Straight from the frigid climes of Minnesota's Twin Cities comes TRIAL, an energetic and potent new hardcore band. We have been playing locally for about a year now, although we started out using the name ONE WORLD. Unfortunately a local reggae act surfaced with the same name and a suprisingly similar logo, much to our dismay. Far be it from us to hold a grudge, and we quickly changed the name of the band to TRIAL, and well - it stuck. Our music should definitely appeal to those who prefer their hardcore intelligent, musically complex and diverse, and most of all powerful. Chad Deboer's surreal drumming and Mike Kremer's solid bass lines form the backbone of this outfit, while guitarists Carl Skildum (who was actually the original vocalist of the band - he just really wanted to play guitar instead) and Trent Deboer dish out the main course of powerful melodies, catastrophic crunches, and the like. Brand new vocalist Luke Cragg (editor of GLUNK! zine) puts the feeling into words and there you have it. Unlike many other bands with similar musical styles we desperately wish to avoid classification or stereotyping into one of the many catchphrases so popular in hardcore today. One of our main concerns with the scene in general is the tendency to force certain sets of ideological viewpoints onto other people without accepting even the most logical and sincere disagreements that might be presented. Putting a meaningless label on our band simply to appeal to a particular group of people kind of defeats the purpose of any hope for a successful exchange of ideas, so... you get the picture. We have a 7 song demo out and will also have a track on the upcoming TAKEOVER RECORDS/ALTERED REALITY ZINE double 7" compilation. (Both were recorded when Carl was still the vocalist). If you would like a copy of the demo they are available for $3.00 ppd. to Carl Skildum, 14035 Hayes Rd., Apple Valley, MN, 55124. (612) 431-3982. For info on the comp. write to TAKEOVER records but don't send $$ unless you have seen an ad saying that it is out now. We live for playing shows so call or write if you would like us to play.

TRUE STRENGTH

Something is burning deep within me. I keep it inside where no one can see. Emot- ions fueled in response to injustice. Trial and tribulation through the things that control us. The initial response is to lash out in hate but in my heart I know that would only seal our fate. My struggle isn't fought like the way you attack. I know I can win if I just turn my back. Can you see it? The truth before your eyes. Can you feel it? It's time to realize. True strength comes from within in the power to resist. A mind filled with negative goals is one iin which strength does not exist. You call it a sign of weakness when I lower my hands. I've already won the fight - I've protected what I need to defend. Trial. Tribulation.

SAFE TO SAY

Time to stepback, understand
Why it's so easy to be blind - the truth is so hard to find
Sometimes I just want to ask the question why I try so hard to understand I've tried so many times
And it's safe to say we only see things our own way. We need to learn to live and take, understanding, no more hate.
Confrontation of the doubts we hold inside
Too often it's too easy to run and hide
When we only see in black and white
Too bad, we're lost. our convictions have no insight
And it's safe to say we only see things our own way We need to learn to give and take. understanding. no more hate.
Myopic tunnel vision doesn't help us a bit. We gotta gain a new perspective and learn to deal with it. You know this short-sighted attitude doesn't make much sense We gotta put an end to all this hate and Prejudice. In this day and age is anything safe to say? You know I'll try to catch myself before I open up my mouth and spew some closed-minded bullshit. I'll try and think it out. Not gonna jump the gun. not the only one. there is a better way I'll just hop you see my Point and that you try to do the same. In this day and age. is anything safe to say?

BRAINLESS

Now, I will introduce you to a Dutch Hardcore band called Brainless. They've just released their third demo "Beercore". So I think it's time for an interview, so we can know something more about them. BRAINLESS is: Merlijn-vocal; Wim-Kees-guitar; Bert-guitar; Patrick-drums.

MRR: Can you tell us something about the beginning of the band?

BR: Originally the name was Alcholic Life Form, that sounded nice, but after a time our older drummer came with the name Brainless, so we changed the name of the band.

MRR: Why did you decide to play hardcore with this band?

BR: It's a natural evolution, we started as a fun-punk band only thinking about drinking, making fun, get drunk etc. Later on their came some political influences in the punk scene, we weren't interested in that evolution and we found a way out in hardcore music.

MRR: What's the evolution between the first and the third demo?

BR: The first one was very bad, we didn't had a lot of time and we recorded it in an awful studio. It was the time that we were playing the old punk style and we hadn't changed the name. The second demo was much better and there you hear also their first influences of the hardcore evolution from the band. The third demo was recorded in the Ron Konings studio in Vrouwenpolder. We had two days to record the six songs and we had also a day for the mix. The last demo sounds very good and you also hear some metal influences, thanks to our new guitar player.

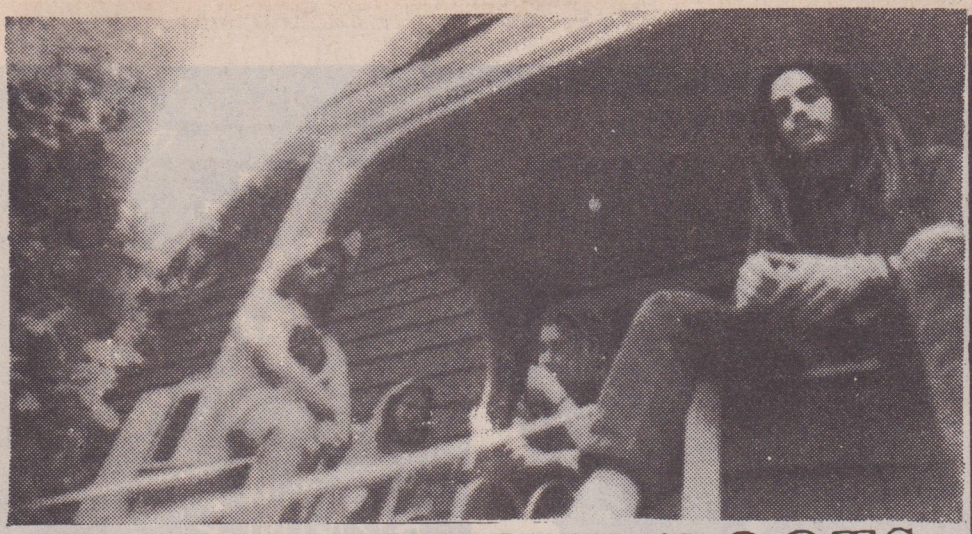
MRR: How did you get on the compilation EP of the French Panx label?

BR: We received some flyers from Belgium with the address of Panx and we decided to send them a demo. At that time we had just released our second one. A few weeks later we get a letter back from them and they want us on the EP with two songs. Because we weren't satisfied with the qualities of the second tape we let them know that it was good but we want to rerecord the two songs. So we did and sent them to France.

MRR: How did you see the future of Brainless?

BR: We have just a new drummer, the old one has left the band because of his study. At the moment he's well played in. The numbers are getting better and we write them faster. Most of the new numbers are in the same style like "Waste of Time" and "D.F.Y.S." We hope that we can have a great future with many gigs and what's more important, a lot of fun.

For information and the beercore demo (5 dollars) write to: Brainless c/o Wim-Kees de Nooyer/ Paauwenburgweg 133/ 4384 JD Vlissingen/ The Netherlands



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What I Did on My Summer Tour/Vacation

by Devon Morf

Hello my friends. My band, ALL YOU CAN EAT, and I just got back from a swell little jaunt across the U.S. and Tim asked if I could write a little ditty about our experiences and how we interpreted the scenes we were exposed to during our journey. We only played 14 shows in 32 days and really never spent more than 2 days in any one place but for what it's worth I'm going to try and pass on what occurred and what we learnt from our road trip.

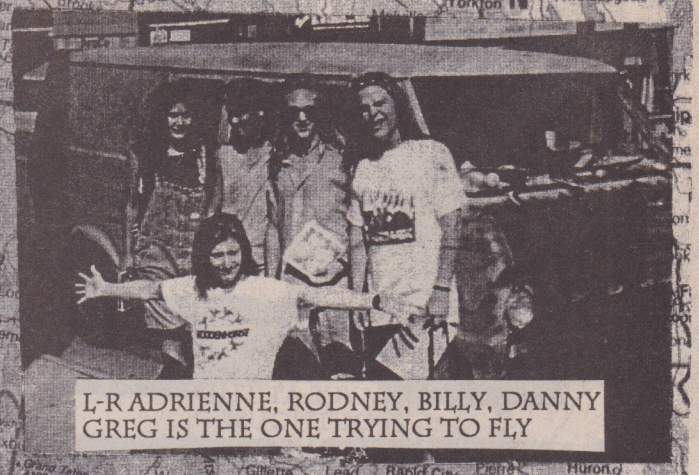
We started off the tour on the morning of June 28th with an Earthquake occurring in LA. No major damage there, but a bad omen nonetheless, as LA was to be our first stop. Half way down to the home of Mickey Mouse and high school smog drills our van started billowing plumes of black smoke out of the back where oil from the rear seal was dripping onto the exhaust pipe. Despite this, we managed to make it to Pasadena and the home of our roadie Steve's parents. During our short stay in lovely P-Town, Steve took us by David Lee Roth's mansion which was just a few blocks away from his folks place. We stopped by just in time to see a Domino's Pizza guy delivering one of Dave's cohorts what looked to be a large or extra large pizza. We exited the vehicle to get a closer look only to have our guitar player, Danny, step smack dab in the middle of a fresh pile of dog shit. He wasn't too bummed though, as it might just have been, possibly, maybe, the shit of one of David Lee Roth's own dogs. Wow.

Oh, yeah Mr. Roth also has this really swell plaque on the front of his abode that reads "Nothing on these premises is worth dying for." Oooh, scary. I don't know man, those silver sequined shoes of his might just be worth the risk.

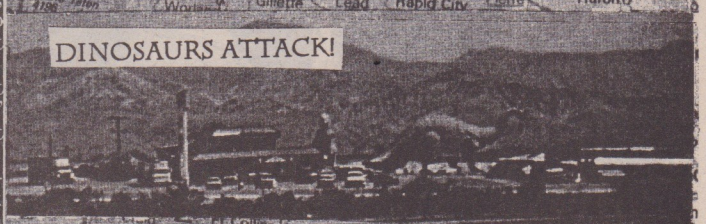
Later that night Danny and I stopped by this club called Shamrocks to say "hi" to Lee of Dionysus Records and fellow punk rock journalist Jon Matsumoto. The crowd was a scary hybrid of neo-glam punk rockers, some of which actually looked similar to those strange creatures Big Daddy Roth draws (minus their vehicles). We were pretty beat so we just said some quick greetings, and exchanged a few records before cutting out early on JUST SAY NO and YARD TRAUMA so we could catch some Z's.

On the second day into our tour we headed out for Tucson for a show with SOULFISH, GROUNDWORK and FORTHRIGHT. While crossing the Arizona desert we saw a herd of dinosaurs and then had the misfortune of obtaining two flat tires within half an hour of each other. As a result, the combined repair time put us so far behind schedule we were unable to make the show. Last minute alternate plans brought us to Mesa and Hippy Core Headquarters to hang out with Jack, Joel, and assorted other good people It was here that we found that the rumors of Hippy Core fanzine's demise were, in fact (bummer), true. However Jack's going on to publish books while looks like Joel's relocating to Minnesota, I believe, in order to attend school, I think. Joel had just got back from a trip to Europe and everyone else pooped out after Saturday Night Live so the rest of us (the band, Steven and this cute yet obnoxious dog that practically chewed my wrist off and kept Danny up all night) stayed up and watched a Cro-Mags video, which surprise, surprise, wasn't ours. We left before most everyone woke up. If you're interested though, you can still get the Soy Not Oi cookbook and contact Jack about his other outings at PO Box 195, Mesa, AZ 85211.

We then went to a Denny's in Tucson to meet some of the kids that help put on the show on that we missed. It was at this point that Steven had decided he had had enough of the van problems, lack of sleep and improper diet. After the meal and some record trading with the locals he packed up his stuff and hopped on a Greyhound heading home. Next stop was El Paso, Texas. Likelihood is you'll smell this city before you actually see it. It's a total industrial shithole with huge billowing smoke stacks shooting out major flames and soot. And to the right on the way in are these whole hillside shanty towns with a trash filled ravine beneath them. Once we got into town there was this thirty story financial building with its lights lite up in red, white and blue to form the US flag. Pretty scary, hopefully it was just like this because it was close to the forth of July. Scene-wise however it was pretty neat. There's basically two promoters: Ed Ivey who used to be in the Rhythm Pigs, who works out of larger halls, and a fellow named Rat of Dirtyrat productions. We went with Rat and an excellent warehouse show which was pretty smooth. Rat encourages bands to play El Paso and once he covers the expense of the hall, distributes the remainder of the



L-R ADRIENNE, RODNEY, BILLY, DANNY
GREG IS THE ONE TRYING TO FLY



DINOSAURS ATTACK!

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AMY & NADIA

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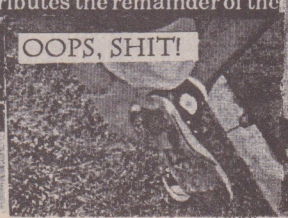
3/4 AYCE W/ STEVE



OOPS, SHIT!

AYCE AT THE AKOUTHOUSE

DEVON BEING UGLY (LIKE USUAL)

KAROLINE FANGANG

RODNEY TOSSING SHOES

SCHERZO

BLAKE

SEAN BAILEY

SKOTT GOWGILL

money evenly and fairly between touring bands. I'm not sure how local bands get paid. The crowd were a very diverse array of young people: varied in ethnicty and musical tastes. The locals we played with: THREE BLIND BATS were total big hair whirlwind hardcore whereas MAELSTROM SWING opted more for Jane's Addiction meets REM type sound. The headliners were a metal band from Los Angeles called LAST RITES. The crowd was really enthusiastic, energetic and very supportive out of town bands, though attendance did peeter out a bit during Last Rites. However, finding a place to stay or a safe place for your vehicle and equipment should be planned out ahead of time if possible. We spent the night in a rest stop thirty or so miles out of town.

We started out the morning of the first with a twelve hour drive to Dallas. Halfway there we pulled into another rest to use the facilities when we met this interesting chap named Ferman who sweeps up there. He told us his brother lives in New York next door to Donnie Walberg of the New Kids and then proceeded to try and sell us Vanilla Ice and Whitney Houston tapes for 25 and 35 cents respectively. We smiled, said we were on a strict band budget, told him to hang tough, and drove on. As soon as it got dark we got lost and broke down and were forced to sleep in the van in the parking lot of a Mobil gas station. It was hot, it sucked and for the first time of the tour we got... cranky.

July 2nd: Woke up early paid twenty bucks to have the station's mechanic tie a piece of wire around the gas pedal which broke a half mile later and we replaced with a twist tie which worked better. With daylight it became much more apparent that we were in the center of a state where it's a crime to have possession of over 6 dildos. We arrived at the club, Slipped Disk, only to find we were a day early for our show. It was almost uncanny how much of a resemblance this place has to Gilman, total graffitied out warehouse with a small regular crowd that help out with cleaning, running of things, etc. and check out every band while the rest of the scene only shows up for big shows like ALL. We didn't play a big show. We played with EIGHT BALL from Harrisburg, PA to about 30 or so people of which I memorized each's name and their favorite color. Some crazy, like nutxo, woman receited absrtract poetry after the show and made absolutely sure to inform everyone that, "Marie Anntoinette has a last name."

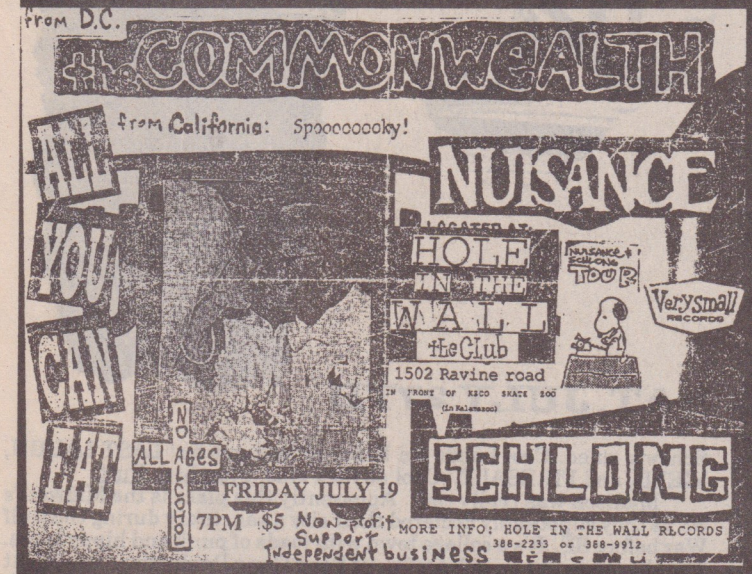
Sean, the guy who puts on the shows, is by band opinion probably THE coolest man on earth (next to Bart of House of Faith studios in Palo Alto). Sleeping accommodations are available here, but be forewarned if you stay in the DEICIDE room, called that for its graffiti, there <u>are</u> fleas. The guy who stayed in it before moved to Florida and dug up a corpse because he saw a picture of her in a newspaper and thought she was beautiful. His quote after digging her up was, "Wow, man, you know a car crash can really mess some one up." Or something to that effect. Also, if you take a shower in the loft keep it short or you'll flood Sean's room. If you can, try to get a gig with THE AGITATORS, one of Dallas's most rockinist bands. Hi Clint!

The following day we celebrated our nation's birthday , (Godammit I love America!), by eating burritos, drving by where Kennedy got shot and then joining a sweaty swarm of drunken sticky people in seeing CHEAP TRICK for free at the Budweiser Freedom Fest at some pavilion. Our drummer, Greg, and bass player, Rodney, were in heaven, the rest us couldn't care less. At least I know I didn't. I was more excited by the fact that this skinhead named Rusty had given me some fireworks that resembled a scaled down hand grenade. One of the most interesting things about Dallas is that practically everyone is 18, drunk, and has tattoos and dreads so if you're from SF you'll feel right at home. You can also try to get a show at a place called Trees, where I managed to catch some of REVERAND HORTON HEAT's set from outside. We were supposed to play in Denton, Texas at the library this day, but it fell through. Denton's an hour outside of Dallas and a cool college town you might want to look into playing. There's also a cool record store down called Direct Hit which Kris from Staplegun Productions/Records took me to. You can check it out at...Direct Hit, 3609 Parry Ave, Exposistion Park, Dallas, TX 75226. P.S. When we were at Direct Hit there was this tacky flyer for our show in the window that said All You Can Eat featuring Devon Morf of <u>Maximum Rock 'n' Roll</u>. Judging from the shows attendance, I think they would have fared better if they had gone ahead and lied, saying something like All You Can Eat featuring "Lance Hahn" or better yet, Tim Yohannan of <u>Maximum Rock 'n' Roll</u>.

On the 5th we missed our New Orleans show when we tried unsuccessfully to fix our van again. We drove on into the night still trailing smoke. In the wee hours we entered Louisiana and one of the first things we noticed was the quality of their auto accidents, two whopping smash-ups both resulting in overturned cars, and incredible road kill both in quality and quantity. We saw one thing that had been turned inside-out into a two feet high pile of pink veiny flesh with blood stained tire tracks trailing five of so feet from its epicenter. Yuck. We also drove by the Jimmy Swaggert Ministries before falling asleep

in pouring rain in the parking lot of a New Orleans bus station.

As we had missed the preceding evenings performance, some friends set up a house party for us on the evening of the 6th. So we dropped our junk off and the wonderful Mr. Ed Goyette's house and then headed for the French Quarter to meet some friends and see the sights. This bar called Kagan's is the coolest, and I don't even drink. There's this juke box with Misfits, Samhain, Tad, and all sorts of other shit on it and a pretty good pool table as well. A primarily punk clientele also makes it a plus. We wandered around a bit more, and saw this strip club were our friend Squishy works. She says he co-workers say Nicholas Cage and Charlie Sheen are regulars there but Charlie isn't a popular customer because he doesn't tip. Then it was dinner time and it was off to our friend Blake's house where he cooked us a mean vegetarian cajun meal before the show. Speaking of the show it was in a woman named Mary's bed room and was downright fun



despite the fact that there was no PA and I had to resort to yelling in people's ears and having everyone else help sing an abundance of covers and roll around on the crowd like spazmos. After the show we returned to Kagan's where Ed and I were narrowly beaten at pool by some fucking hippies from Alabama, shit. At least they liked Neurosis. During the hours that followed, we discovered that bars open 24 hours and that N.O. has of late the second highest murder rate in the U.S. We also gave Pepper from COC a ride home, but I figure with all the profits from those thousands of t-shirts that band's sold, they'd afford to buy their second guitarist a car, or at least a bicycle. P.S. Also note; graveyards are extra cool in N.O. (so is our friend E.J.) and spring up in the middle of residential areas and right off highways but are treacherous places where hoodlums rob and murder many an unwary tourist (EJ doesn't do this). A spiffy local record store to check out is Underground Sounds at 735 Octavia, New Orleans, LA 70115. It was here that I ran into Gary from ARMED RESPONSE but he ran off before I had chance to say much of anything to him.

Bobby & Eric from New Orleans had absolutely no sense of direction when they attempted the following day to lead us into rainy Pensacola, Florida. It took us a forever to find the Night Owl where we were to play with WOODENHORSE, but it was worth the wait. Woodenhorse ruled! The club catered a bit more to the rock and roll type crowd but I believe it was the only affordable all-ages venue available. Weirdness factor of the evening was to see a group of five women in the front row, that we didn't now, singing along to all our songs. Ahhh! It appears Skott from Woodenhorse had dubbed our demo for many a local. We topped the evening off with a greasy meal at Wafflehouse.

The afternoon of the eighth was spent swimming in the Gulf of Mexico, bringing our van in to get fixed and checking out a new restaurant/venue that was preparing open on the boardwalk.

We were supposed to play a show in Atlanta put on by Steve Wishart of Lunch Box records, the label that helped put out the Wrong Answer (Zoo Breath) and Fiddlehead 7"s and we would have made it if it weren't for the hour time difference from Florida to Georgia and some misconception with the clubs owner who, when Jason from Woodenhorse called to say we were running late but would make it, seemed to hear that we had broken down and wouldn't make it. Hhhhm. We were mere feet away from having the van hit by lighting on the waybut lucked out and managed to arrive uncharred yet half an hour late. The opening band had played and left so we hung out with the sole punk rocker left, a fellow named J.L. who's in a band called ACT OF FAITH and works quality control over the barbecue sauce packets at Kraft. Steve was kind enough to let us crash at his folk's place and his mom, Sheila, was extra cool, letting the smoker's in our group smoke inside the house and making sure everyone had enough to eat and comfortable sleeping arrangements. We stayed up late watching bad cable TV until collapse.

We slept in next morning. Upon waking I finally fixed my skateboard I had dragged, broken, across the entire country but still didn't take the opportunity to skate Steve's half pipe. Later, half of us went to this cool 'All You Can Eat' restaurant next to the Subway Sandwich joint a mile or so down the road (I lost my matchbook with the name and address on it) but the husband/wife proprietors were really cool and told us about their son who's an art student in San Francisco and plays in some band called PANCREAS JOE AND THE CHILD BEATERS, as well as how for Halloween he dressed up in white smock and pinned raw meat to it. After lunch we went to a nearby record store and looked at the cover to the new Geto Boyz CD in order to better our collective digestive process.

From Atlanta we drove to historical Charlotte, North Carolina, to spend the night with swell fella, Steve Munsell of Family Fest. This was the first house I felt comfortable in... it was a mess. We talked, ate, traded junk, chilled with the neighborhood punks and then we encountered our first really celebrity. Ladies & gentlemen, hold on to seats and bite your tongues when I inform you that, believe it or not, Steve's sister went on a cruise to Jamaica with the New Kids On The Block. No lie. And to prove it she gave every member of our band but me a backstage pass. Urrgh. To make up for my deprivation though, when everyone else was packing, Steve took me into the garage where he showed me his... printing press. Yes, as well as doing zines, putting out records, driving many a band's van, and being penpal to many, Steve prints 7" sleeves. Yes, the Naked Angels, Meat Shits and so many other of your favorite recording artists all owe their dust jackets to none other than Mr. Munsell.

We drove deep into the Maryland hills in order to have a place to sleep on the 11th. Our destination was that of ex-home boy/co-worker of Greg and Danny's known as Elvis Mike. He showed us his paintings (no, really, he showed us his paintings), we watched the Texas Chainsaw Massacre, played horseshoes, listened to X, and hung out with his chickens, cats and dogs. Interesting fact about Maryland: crack is apparently the drug of choice among the local white trash, rednecks and trailer home folks. Makes for some great conversations.

The first part of this day was spent hanging out in a bar next to an art school. It was an alright bar, had a Simpsons pin ball machine that gave me a free game, and an alright juke box, but the closet thing it had to punk on it was the Red Hots and Jane's Addiction. But some band called Buttsteak piqued my interest. Then we went to this cool comic/record store called Reptilian Records where we hooked up with proprietor Chris X who took some records off our hands and proved smartly cynical and charming as we perused his grand establishment. Stop by if you're in town, you can find the store at 403 S. Broadway, Baltimore, MD 21231. I would have gone nuts there if we weren't so poor at the time. Then it was up the Jersey Turnpike to the Big Apple where we once again sleep in the van in the rain.

We ate breakfast at this diner called Kelloggs while Danny scanned the neighborhood looking for anyone vaguely resembling a member of 3RD BASS. We let the digestive process begin as we set out in search for, you guessed, it, ABC-NO-RIO. The first punk person we saw in New York was our friend Matt Wobensmith from MRR and Bobo records. He was up from Philly where we was visiting his folks. This made us happy, and even doubly swell was the fact that he was standing right in front of ABC-NO-RIO which made us finding the place pretty simple. ABC-NO-RIO proved not to be as silly as I had been told but the people were very friendly. At least to touring bands, as they seem to spend a good deal of the rest of the time talking pointless shit about each other which really sucks. The NAUSEA crew were there to greet us but apparently my last sort of band, POO POO PEE PEE PANTS made more of an impression on NY. Al asked what I was doing in NY when I told him my band was playing there tonight he said oh" Pooo is playing here tonight." I humbly had to tell him that my old, sort of band, had unfortunately disbanded but he might even like ALL YOU CAN EAT better. Our drummer Greg hit it off swell with him as they were both down with the old school peace punk scene, liked to drink beer and talk shit about the East Bay. I spent my time practicing my Spanish and Japanese with a plethora of international punks from the world over who now reside in NYC. Mykel Board was even there but we didn't talk about humping mutant Sumerian sheep in drag, but rather Japanese animation with a young anarchist. We also ran into many friends from back home as well as all sorts of swell scensters like Jim Testa of Jersey Beat, Amy ex-Nausea & daughter Nadia, and members and ex-members of SFA, ANIMAL CRACKERS, BUG OUT SOCIETY, CITIZENS ARREST as well asthe snazzy, jazzy fellow known as Mr. Freddy Alva. We played with a varied lot of local-ish bands which included SHRIEKING VIOLETS, MATTER OF FACT from Jersey whose claim to fame is a bass player named Bull (just like the guy on Night Court), and fresh back from their European

tour MIKEBULLSHIT featuring Go! Rodney went crazy about the ice cream for a quarter at the store across the street. Oh yeah we also got lots of cool free stuff. Bands that gave us tapes in NYC; MATTER OF FACT, MERLE, NEW FAITH and THE ORGASMIC TOILET BAND. Zines we got were Hot Poop and Wanna Communicate? Matt joined us that evening for 3 extra large pizzas and dazzling conversation in a wonderful flat in some nice neighborhood with a wonderful woman named Glad and her roommates who help publish a cool zine called D something or other.

The following afternoon we said our goodbyes, snapped some pictures and dropped Matt off at the bus station, and then it was a relatively short jaunt to Willamantix, CT. Despite its Bob Newhart-esque qualities, our guide for this town, Steve Dore of Stud zine, convinced us it was a haven for at least half a dozen prostitutes and junkies. We played in the basement of a fellow named Charlie's who by day is mild mannered human rights attorney but by night is a dedicated punk rock scenester. This guy's amazing; he books and promotes shows, does all the xeroxing for all the local zines like Stud & Big Burly Men On Unicycles, and is starting to prepare for the release of a series of 7" records by young local bands that might otherwise not get vinyl. It was a pretty good show and despite the low turnout we made out handsomely. People are so friendly and supportive of bands here that they'll buy a copy of your 7" and a shirt before they've even heard you. People off all ages come to the shows too. There were people from 14-40+ there. An older neighbor (i.e. "possibly someone's grandfather") from upstairs who didn't even see us play even bought two shirts from us. Crazy. The only downer about this show was that someone said I looked like Ozzy (I've really got to lose weight.) We camped out at Charlie's that night as have a billion bands before us. Thanks Charlie!

On our way out next morning we saw some sick anti-abortion billboards. and too many miniature golf courses to count.

Our Pittsburgh show with SUBMACHINE & DOOMWATCH fell through so we decided to head out to Harrisburg and spent the night with Harry"aka Eric" Ball of EIGHT BALL and his family. It was a sedate evening with the exception of meeting some drunk homophobe

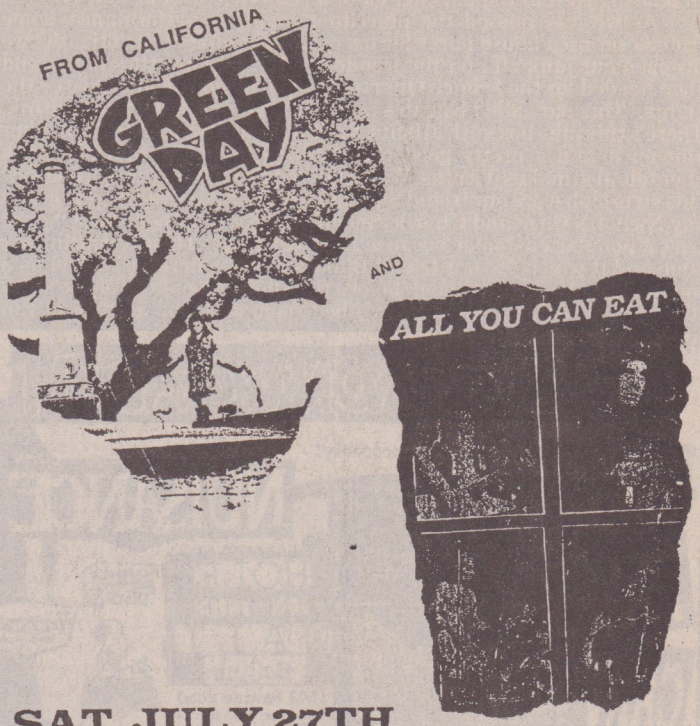
AS THESE PIX ILLUSTRATE;
A PORTABLE STOVE IS YOUR FRIEND

who kicked us out of his house because we were telling him things he didn't want to hear and/or wasn't willing to admit. i.e. homosexuality occurs naturally among animals other than humans and no one is free from the occasional homo thoughts etc. etc, etc. So we left him to his Coors beer, tattered copies of Playboy and Winger and Judas Priest tapes (both bands of which have positively queer members yet cater to an audience of testosterone-filled patriotic homophobes) but he didn't want to hear that either. So we kicked it some more back at Eric's and then called it a night.

Spent the night at a rest stop in Ohio the following evening, but before turning in called Matt Nelson in Chicago to discover our show at McGregors had been cancelled do to a big brawl including Monsula, Jux "Anklebreaker" and some homophobic band and their roadie. It was unfortunate both that such an incident had to occur and as a result the club might not be allowed to continue having all-ages shows.

From Ohio we went North to swim, eat and relax on the beach at the wonderful home of Rain, our guitarist's girlfriend's family's house in Saugatuck, MI, a resort community primarily frequented by gay businessmen from Chicago. Nice beach, some cool folks, even asail boat named Sherzo, but nonetheless too much neon, tan bodies and light beer for my taste. Rumor has it that a single punk rocker might reside there.

On the 19th we drove a whopping one hour to Kalamazoo, ran into some last minute complications; it appears that the day of the show the Fire Marshall or some such authority shut down the Hole in the Hall club and neighboring skate park. The amazing Mr. Joel Wick convinced his roommates to allow the show to continue in their basement and so NUISANCE, SCHLONG and us proceeded to draw straws and we lost and had to headline but we whined enough that they felt sorry for us and let us open since we weren't world famous Very Small Records/Kirbdog recording artists. Our set was the worst in our history but everyone was very drunk and/or or had bad vision, every other hardcore kid in K-zoo has glasses, blamed it on chemicals in the air so I guess it doesn't matter. By the way, Nuisance and



Schlong ruled. Cool bands tin K-zoo to look out for: LAST LAUGH, YIELD, and FIRESALE. Cool as fuck zine, Plumbers Butt.

Madison was really cool. Apparently this place is the Midwest's SF as they supposably declared their city a sanctuary during the Gulf War before SF. It's a college town with loads of punk and hippy types. The show was put on in Karoline of Fang Gang Productions basement and we played with Milwaukee's TRADEMARK & locals HYBRID (aka TURBINE) whose line-up includes Eric from Optophobia zine. There's even a cool pizza place with whole wheat crust, 75 cent slices and tofu and soysage as toppings. After the show I traded a 7" for a bitching pair of Dr Seuss Cat in the Hat boxers and entertained the masses into the wee hours of the morning with weird tricks I did with my anatomy. Hey I'm no sicko they requested 'em!

We weren't on the flyers for our Minneapolis show at the 7th St Entry. We still got to play though and boy was it exiting! Not only did we get to open up for not one, but two uptight British bands (Ned's Atomic Dustbin and Swervedriver) but we got to play on the same stage as Black Flag, Husker Du, Replacements and, yes, even the Libido Boyz had before us. Golly. Moments after our set ended, our friends Jux, John Spitball, Dave and Heather walked into as did a certain Mr. Grant Hart. The lot of them actually weren't there to see the bands but to jaunt next door to boogie down at the 1st Ave Danceteria alongside a strange assortment of goths, homos, skins, glitter punks, crusties as well as the steotypical dance types. The rest of the band went to Danny's folks house to crash while I hung out with Jeff from the LIBIDO BOYZ and the ever swell Adrienne for a while. P.S. There was also a semi neat, yet closed, record store next door to the 7th St as well as a pizza/falafel joint down the street.

The 22nd we spent the afternoon with Adrienne and Bill of the Libido Boyz at Pagleais Pizza in Mankato. Then we zipped over to Sioux Falls for our show with ANTISCHISM, POSITIVE GREED (the only touring band I know that brings a microwave and portable phone with them and can still manage to be punk as fuck), and DEMISE from Madison and locals PINK LIZZARDS who might as well have been called Corruptic Hellslammer or Hey, We Want To Be On Earache. Wasn't too thrilled with the Lizzards with the exception of a Dead Silence cover they pulled out of the blue but the other three were overwhelming. Particularly Demise. Terry, the guy who puts on the shows there, video tapes all the bands that play there and says he'll dub the bands copies (yet my mail box is still empty .. hint, hint...) We took a massive convoy of some 7 odd vehicles to this 24 hour restaurant afterwords and had a yucky dinner which was only saved by the antics of Demise singer's Duwayne who kept offering to crawl under the table and lick this other fellow's scrotum if I would preform a penis trick for him. What a nut. Stayed at this guy named Chad's house and listened to a local pirate radio show that managed to play songs by practically every band that had played that evening.

We pulled up to Fast Ramps in Lincoln Nebraska early. For a change we were the first band there. The place is this huge warehouse

that houses this skate park type thing consisting of six large half pipes and a street area with lots of mini and launch ramps. Tyson the manager of the place is top notch. He does some zine put I'm not sure what it's called. There's plenty of junk food and Gatorade available for purchase. If you're interested, band members get to skate for free, which rules. The bands played in the street area and started off with some local funk type act. I lost the flyer so I don't recall their name. Next up were the POSITIVE GREEDers who put forth some fierce energy regardless of the fact that both the band's singers, Lindsay and Greg, had been skating up a storm even up until the minute before they started playing. The crowd didn't seem too geared towards their good strong hardcore but really got into the funkish sound of the band SPRAWL who followed us. SLAP OF REALITY rounded out the show to a dissipated yet very enthused crowd and in my opinion were the best band of the evening as well as one of the best bands we played with all tour. The Libido Boyz were also on the flyer but didn't play because drummer Chad was in Colorado. They might get some slack for this as it was originally thought the two of us would play 3-4 shows together in the Mid-West. I gave the promoters Jeff from the Libido Boyz number as well as giving Jeff the promoters numbers. The plans weren't solidified at the point of our departure. And as neither of the other parties appeared to have contacted each other the promoters seemed to assume it was on while to Boyz seemed to assume it was off. Either way the shows turned out all right and fun. It's just unfortunate that it might result in unnecessary Libido bashing. After the show all the bands ate pizza, partied and crashed at one of the promoters' (Lion's Pride & PMS Productions co-booked the show), Sheri's, house. Rich, the guitarist of Greedy, and I stayed up all night as Rob the drummer of Slappy told us scary stories about his side project death metal band, MILK & COOKIES, as well as his home town faves the ever-recurring Deicide. (Remember to always say this band's name in a gravely monster voice).

The day after was the 24th and we found ourselves in Lawrence, Kansas at the infamous Outhouse, which many might not know but is one, if not the, longest lived punk venues in America. It's located in a shell of a warehouse surrounded by a very scenic field which rotates between a crop of corn and soy. It was soy season during our stay. Despite a small turnout this show proved to be one of the most fun of our show. Locals SLACKJAW started things off, then SLAP OF REALITY and us set up side by side on stage and rotated playing songs while the other band would do back up dancing for the other and vise-versa. The drum riser and low ceiling's cross beam also allowed for many a thing to jump and swing off of. From the outset, the crowd looked like they were gonna be a tough one to please; for the most part a handful of mohicans and an abundance of anti-racist skins called the Round Heads. However once Slap of Reality burst out with not one but two GG Allin covers with Mike from the A.G.'s on second guitar, the place went nuts. We kept the pace by following with Black Flag's "Rise Above" and then both bands came together with a rip roaring rendition of the Car's "Just What I Needed." There was silly dancing galore and good people galore. In fact the whole show went out to dinner at this 24 hour Denny's type restaurant afterwards with the extra swell drummer of Slackjaw picking up the tab. Thanks fella. Hi Skinny D, Naomi, Kate and everyone else!

Then it was off to Denver where we had to choose between a show in Denver and Ft Collins. Everyone including Denver's promoter encouraged us to play Ft. Collins. So we did. Bands on the bill included some locals, a Wyoming band and South Dakota transplants SOCIAL JOKE. Can't say much for any of them as I fell asleep in the back of the van. Caught some of Social Joke's set and they had gone from their goofy hardcore of yesteryear to some kind off unmemorable melodic post punk. COFFIN BREAK were on next letting us headline as they had to take off early in order to get to Salt Lake City as they had to make it to Boise the following evening and the show had got a late start. They were really good and really nice guys despite the fact that they seemed to have asked for a pretty large guarantee, but then again they had been on the road for three months rather than our measly four weeks. We played last and surprisingly a considerable number of people stayed including, strangelyly enough, Coffin Break. I guess they liked us. We definitely liked them. We traded some stuff, wished each other good luck and we were off with us going to this guy's house who was baby sitting this huge German shepard named Jason who was always hungry. (Hopefully we didn't give it diarrhea when Rodney, our bass player, feed it our leftover refried beans from our burrito fixins.) If so, sorry for the mess folks. Oh yeah, some weird trivia on the Grange Hall. Locals told us it was the very place that white supremacist members gathered before killing talk show host Alan Berg. They also said there was an Aryan church a few miles down the road. However, there were no Nazis or fights at the show as far as we could tell. We saw no evidence as to avoid this town.

From Ft. Collins we drove to Utah via Wyoming, a state whose scenery reminded me of the moon as depicted on Space 1999. It was in this state where I lost my mind temporarily when I wasn't able to locate a place to stay in Salt Lake City. Too many days in a van with the same people and one two many nights sleeping in the sweltering van finally had finally taken its toll. My tour tantrum was short lived and then it was off to dine and dwell in a far from scenic rest stop outside of SLC.

Some asshole rest stop employee pounded on the van and told us to get moving at 6 the following morning. We went back to sleep and headed for Boise Idaho three hours later. Amazingly we were once again early for our show and as the promoter Allen was having a yard sale he told us we should go to the pool hall behind the club. There were lots of free tables and not too terribly scary clientele. There's also an incredibly difficult pin ball machine and a Centipede video game which not must get played very often as on my first quarter I got the second highest score on it. As in many punk rock club tradition the club we played in, the Crazy Horse, used to double as a crack factory yet closed after the owner started to resort to paying his bands in crack. Now Allen is in control were he books shows in addition to managing some funky stores where you can buy fuzzy swimsuits, Doc Martens, records, etc. However we didn't get a chance to visit either of them. Headliners, GREEN DAY arrived late but most people still liked them anyway. We went to a party after the show and then rested our weary bones at a woman named Connie's house. Her roomate plays in this extra hip local band called PSYCHIK NOT who are kind of a cross between the Descendents & Soul Asylum.

Upon waking the following morn we had to decide whether to head back home, as we just had enough dough to do so, or drive to Olympia for a show that we weren't certain was on since we could never get a hold of the promoters. We opted for the sure thing ,getting home. We also had to pull out of a Vancouver show due to many forseeable problems we'd probably encounter at the border.

The twelve hour drive from Boise to San Francisco had a few interesting encounters. At this gas station in the middle of nowhere run by two little old ladies we had this scary man right out of the Texas Chainsaw Massacre ask us for a lift. He was covered in sweaty grime and flies and only had one finger and a thumb on one hand. He even talked with a gravelly horror film voice. Yikes. Later on we pulled in for gas again—you have to get gas lots on tour. Truck stops are cool—lots of gas pumps, video games, lounges with big screen Tv's, walls of phones and lots of wicked nasty white trash food. Anyway the folks that run the place found out we were in a touring band, i.e. we all have long hair, and this girl named Geri "with a G' gave us these cool Burns Bros. Car/Truck Stop, Mill City, NV corduroy baseball hats. Those folx were gosh darn swell. We called our buddy Rob Tahoe who lives in Lake Tahoe and crashed at his place up in the hills. Rob, whose real last name is Coons used to reside in Chicago and told us the sad news that his friend and mega punk rocker Derek from Poland had ended his life. Derek was one of the mohicaned cohorts of Ben Weasel in "Digusteen" had ended his life. I never knew the guy but Rob had spoken fondly of him and he had planned to look him up if our show in Chi-town hadn't been canceled. I know there's not much to say about someone I never actually met but I know Rob and others close to him will miss him. Rest in peace, brother.

On the 29th we drove the last few hundred miles home. Said a prayer to Steve Mar when going through Sacto. Cursed when we sped through the East Bay. Uttered elated joyous shouts upon crossing the Bay Bridge into San Francisco. Unloaded equipment. Collapsed for a few days. Woke up and started planning another one. However that won't be till March or something, so in the meantime if you're planning to hit the road you might want to take note of the following suggestive hints.

Register your vehicle, don't carry drugs or weapons in your van, and most importantly don't go if you don't intend to have fun under any condition possible. Spare tires that fit are also a must. Same with some extra oil, gas, radiator fluid/coolant. It almost might prove resourceful if you could get ahold of a portable PA thus allowing you the ability to play anytime and anywhere electrical outlets and extension cords can reach. i.e. the gig gets canceled and someone has a garage you can play in.

Also, as you'll probably be touring during the summer prepare to be hot, thirsty and uncomfortable. Don't pack an overabundance of clothes as you won't change them that often and lots of smelly clothes in the vehicle is way worse than just a few. When offered a shower take it, you never know when you might get another chance and it could help prevent nasty critters getting under you skin and stuff. Only bring a roadie if you know her/him pretty well and they get along with everyone in the band pretty well and are functional. (A person with mechanical skills is always a plus.) Otherwise, it means less room in the vehicle and another mouth to feed. If you're looking to go in and out of Canada be sure you have the proper work papers (or a good scam) and are prepared to have your van scrutinized inch by inch both coming and leaving the country, ESPECIALLY if you have long hair, look punky, etc.

Well that's about all I can think of, take care, have a snazzy time and I hope to see you on the road again sometime. Devon All You Can Eat, PO Box 312 , Larkspur, CA 94977-0312 (415) 931-2525.

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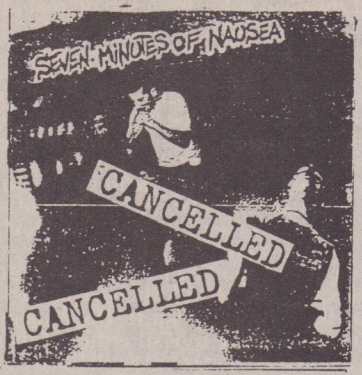

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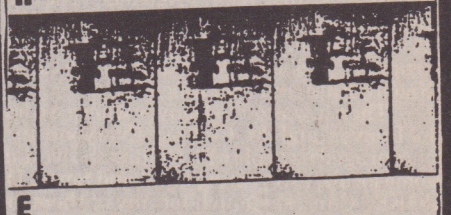

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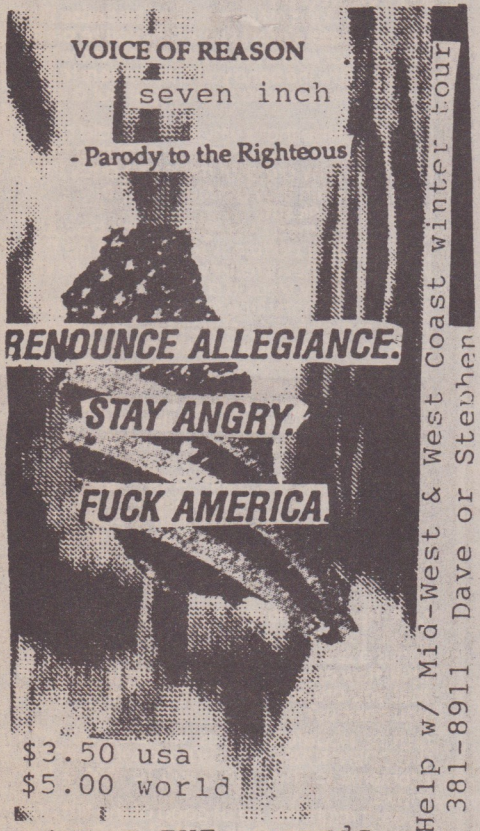

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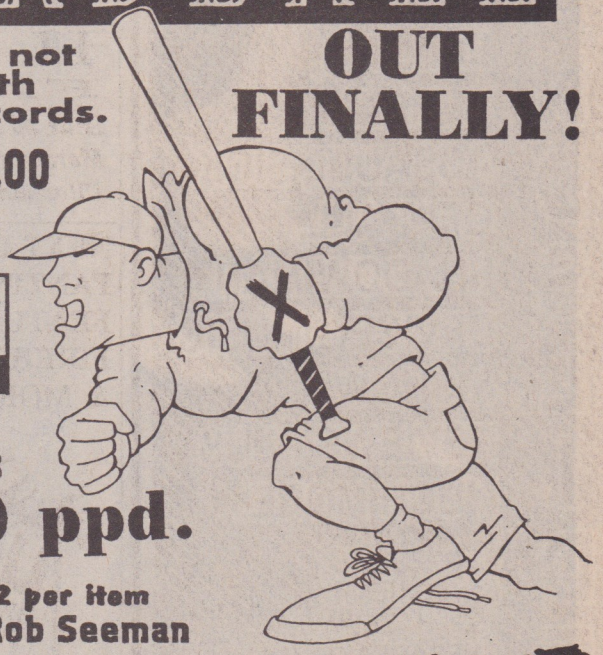

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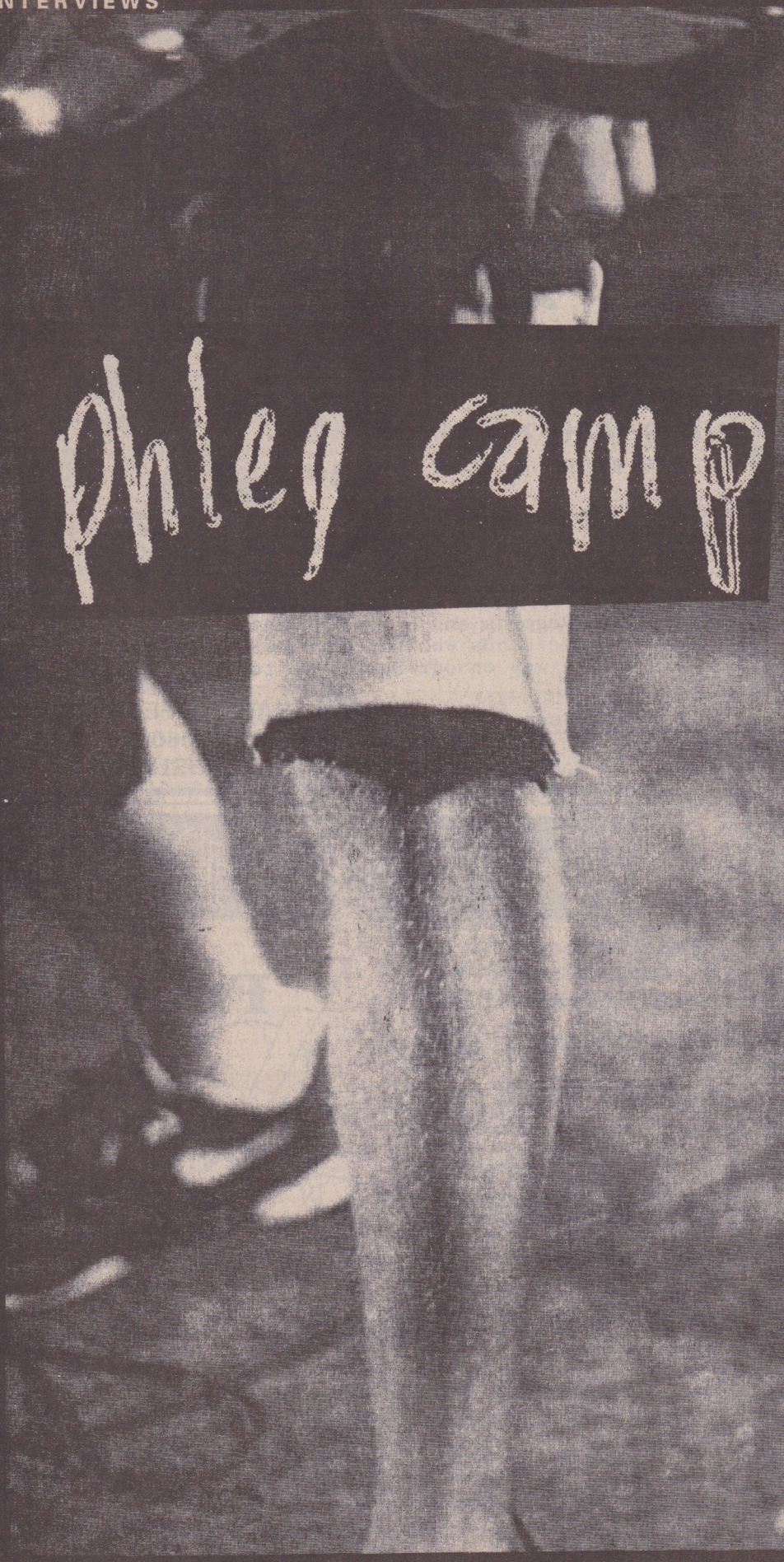

This interview took place at about three in the morning after Phleg Camp's Gilman show. Everyone was tired so if we come off as delirious... Interview by Jux and Lance

MRR: What did you think of tonight's show? Was that a typical show for you? Do you think it was a good show?

Eric: It wasn't a typical show. I think it was pretty special. Yeah, it was very good. And it was weird, it was very nice.

Gavin: It wasn't hot. That's one weird thing. There was a fan and I didn't get totally soaking wet. Which is weird. And I usually judge how, well...not judge but like...(talk goes into sweat.)

MRR: But you all feel like this was a pretty good show for you, your interactions with the crowd and the way you played, etc.

Eric: Yeah. It worked out pretty well.

Gavin: It was a really beautiful show.

Sean: It was nothing.

Gavin: I thought it was beautiful, man.

MRR: I think you came off as really powerful. It was the first time I've seen you play. Do you folks play live a lot back home?

Sean: It's getting easier for us to play shows. People are coming out now.

Eric: In Toronto it used to be easier but local bands couldn't have a really successful show by themselves. But now it's possible.

Sean: We did pretty good.

MRR: How long have you guys been together?

Sean: Oh, two and a half years.

MRR: This is kind of a stupid question and I'm sure you've heard it before but why are you called Phleg Camp?

Gavin: Why? We're called PHLEG CAMP because we like the way those words sound together. Umm. The meaning behind it is from the word phlegmatic which means unmotivated due to desensitization, dreariness, lazy could be attributed to that. And we took the 'matic' part off. It doesn't really mean what we want to portray.

Sean: But actually the person who is touring with us right now, Linda, thinks that's a good way to describe us because we're kind of laid back and slow. We don't like to be too uptight about things.

MRR: And dreary.

Sean: Well, dreary.

MRR: That's kind of funny though because I've met you before and I know that you're pretty laid back or whatever, but if I didn't know you and I just saw the band you'd seem very tense.

Eric: It's the one area that we get out a lot of angst.

Gavin: Maybe that's why we're so laid back.

Eric: Actually, when bands are touring and I see them they are a lot more laid back than they are when they get back home.

MRR: You think so?

Eric: Yeah. I mean you gotta think because your sleeping pattern is so screwed up that you actually never really wake up. Cause you sleep so many times in a day.

Sean: Or so many little times in a day. I don't know, sometimes it just works out that way.

MRR: Sometimes you can sleep too much.

Gavin: You can never sleep too much.

MRR: Yeah, it's funny because when I was on tour (with Cringer) I felt like I was tired all the time. And I was sleeping all the time.

Gavin: The more you sleep the more tired you get.

MRR: How's the tour been going so far...turnout-wise, responses, etc?

Gavin: Pretty good. Like with MONSULA, they pretty much draw in all the places we've been. Except when we were in Canada we did the drawing because we've played there before.

MRR: How long have you been on tour so far?

Gavin: Since July the fifth. So twenty days. Minus a few days vacation. So pretty good.

MRR: How do you think you're going to do now that you are leaving MONSULA behind? Are you anxious?

Gavin: Hopefully things will pick up with WOODEN HORSE but they have some vehicle problems so they are going to miss a few shows.

Sean: It might not be as good as the first part because I don't think a lot of people have heard us.

Gavin: MONSULA, they're pretty straight ahead hardcore kind of thing, and we're not

necessarily that. It's kind of different. I think I heard Eric explaining it. Once they realize that you're not hardcore they're not intrigued.

MRR: Do you think that's true though? Do you think it takes people a while to get into what you folks put out?

Eric: I don't know. I thought we were going to find a lot of problems but we've had way better responses than I thought we were going to get. So I'm surprised, really surprised.

MRR: It seems that at a lot of your shows people get pretty into your music.

Eric: Yeah. Like you can judge a band by if people are buying the actual music. We've been selling a lot of tapes and a lot of records and that must mean that they like it.

Sean: I think we lend ourselves pretty good to hardcore though cause we used to play straight out hardcore. But I think if people are willing to accept more, weirder times or rhythms...much more rhythm oriented where it's not like a RUSH thing. It's more like a dance thing. And if people are willing to accept that, and done really hard and loud, then they'll probably accept us.

MRR: Yeah, I was going to say even though you don't play like hardcore or whatever, just the kind of power that's behind a lot what you play. I can imagine that would still make it a lot easier.

Sean: Yeah.

MRR: Do you think of yourselves as a punk band or part of a punk scene?

Eric: Punk takes on a totally different meaning when you go towards the east coast. I mean, punk here you could actually use it in a positive manner. If you use the word punk in Toronto it's a complete derogatory mohawk experience. It's like nobody I know would have any respect for any band that would be called punk. Hardcore gives you more common means. But I don't know. It's like our music. That's how I would describe it.

MRR: I guess what I mean is you still end up playing with bands like MONSULA.

All: Oh yeah.

MRR: Do you feel like you relate to that scene?

Sean: Yeah. Totally, totally.

Gavin: We played with BONGWATER and they were like a different kind of music. SIDESHOW and us played with BONGWATER and SIDESHOW's a pretty serious hardcore thing and they were really good and I guess we're less hardcore sounding. And it was hard to tell with the crowd. I think the crowd got off on it. The people in BONGWATER enjoyed it. I think people are open minded.

MRR: Do you think that kind of crowd was mostly there to see BONGWATER?

Gavin: Yes.

MRR: And yet they still paid attention to your stuff?

Sean: Yeah. Well, because it was far out some people maybe did know that we were gonna play so maybe they just showed up early or something in time to see us. But I don't know, sometimes it seems like we can fit in like a chameleon kind of thing.

Gavin: What would you slot our music as?

MRR: I don't know.

Sean: I think it's a lot more hardcore than we were originally planning on. It's pretty hardcore if you ask me. I think it has a little twist but I think it's still hardcore.

MRR: Do you think that a lot of the DC sound has a big influence in your intentions with the band?

Sean: Totally. We listen to a lot of DC stuff. Just as we listen to a lot of blues and funk and reggae.

Eric: I don't think we take a lot of the same influences as a lot of DC bands take because it seems, in hardcore, bands from California take a lot of influence from within its own scene? Whereas it seems that a lot of DC bands and maybe us take a lot of influences from reggae and funk and things like that.

MRR: It's funny that you say reggae because even though you don't have any reggae songs there were elements of reggae, like the use of repetition in the type of beats. Do you think that's a part of your music?

Eric: It depends, each part is different. Each instrument I see as taking different influences.

Sean: I don't think that we ever try to have a part in a song with a verse where we're saying 'okay, this is going to be a certain way', because what I play from what Eric plays and what Gavin plays is totally different. Like me and Eric feed off of what we're doing. I'll play something and Eric will do something and it turns into something totally different. It's not a premeditated thing.

Eric: Yeah, because Gavin has influences that range between both of us. Sean and I sometimes seem to have different influences. It just seems like it comes together.

MRR: How do you mean?

Sean: I listen to a lot of rock and Eric will like want to do something really groovy on top of that. Like I'll be playing with a heavy bass thing and Eric will want to do something, maybe even like the opposite. It just depends on what time we decide to pick off or pick on.

Eric: I've been playing guitar so long that I don't know how many influences I have. And with the vocals I just started. I pretty well try and draw from reggae for vocals. I think you can sing over something as heavy as JESUS LIZARD with those vocals. I think it just makes it interesting.

MRR: Actually how long have you all been playing your instruments?

Sean: I've been playing guitar since like grade six. Bass, I've been playing since like late high school. So not very long.

Eric: I started in grade eight on guitar.

Gavin: I started playing drums at age six.

MRR: Really? It's kind of interesting with that kind of background with all three of you even though it's obvious that you folks can play, your songs aren't really gratuitous.

Sean: Gratuitous?!!

MRR: Well some bands are like "Well we can play so we can be real flashy".

Sean: Like Yngwie Malmsteen?

MRR: Well that's not what I mean...

Sean: Yeah, I think we like to play really simple. Tight, but simple. Like noodley but simple.

MRR: Noodley?

Sean: Noodley is a good word cause we like to play nude. (much laughter...)

MRR: What is the first live show you ever saw? I mean not even necessarily punk. What is the first band you went to go see?

Gavin: I went to see my dad. He played trombone in a seventies band.

Sean: I don't know like the very first show but the one I remember was SUPERTRAMP.

MRR: SUPERTRAMP? What year was that?

Sean: That was in the "Breakfast in America" thing.

Eric: The first one I went to by myself were either STEVIE RAY VAUGHN or NEIL YOUNG. Those were the first two. NEIL YOUNG was really bad then. He did half gutter rock. And he had this huge screen with a DJ introducing every song. It was really crazy. It sounded like shit. It was absolutely crazy. I was really really stoned. It was a joke to me.

MRR: How would you compare Canada to the United States?

Gavin: I think their culture is exactly the same.

Eric: Actually BILLY BRAGG said in an interview that sometimes when he visits Toronto he thinks it's more American than most American cities. It's actually succeeded in becoming

more American than most American cities.

Sean: But then people say also that Toronto and that much more so in Quebec and Montreal it's way European. People used to say that Toronto is much more European but now it's just the opposite.

Eric: Our tax system makes it a very clean place to live.

Sean: It's like a Republican's dream actually.

Gavin: Canada is much more multicultural. In a more mixed way.

MRR: How did you end up hooked up with John at Allied?

Sean: Jim Allison (of FUEL) reviewed our tape for MRR and he used to live with John. And he saw the Toronto thing so he said I'll just give this a listen. And he liked it and he played it for John I guess and FUEL were just starting around that time. And we talked to Jim and he was working for Rough Trade and he was trying to get us a deal with them. And then we actually did stuff with John and we really liked working with him.

Eric: And when we're done with our music it doesn't go downhill. Whereas if we would have done it on Rough Trade the best part would have been the music but we would have been soured after that. And with John he takes it even further. Like when we saw our double seven inches two days ago and it was like wow, this is like what I meant and we're really playing our songs. It seems like everything works. I like the way he does things.

Sean: Our band spirit kind of got way crappy when we started talking to Rough Trade and getting the run around. And then going to meet them and doing bigger bands and getting contracts and trying to get revisions. It's just not the same. It's like the best when you can deal with one guy. Like with John. That's like the best thing.

MRR: How come you ended up doing a double seven inch instead of an LP? How did that come about?

Eric: Sean said "John, can we try and get something out for this tour so they wouldn't be so sour?" And John said "Well, let's do a seven inch." And then he phoned back and said "Hey, let's make it a double". And we said "Hey, it looks really cute though I think that little seven inch is kind of cutesy."

MRR: Cutesy?

Sean: That's the closest to a double LP that we're gonna get.

Gavin: No airbrushed covers or anything.

MRR: Do you think you're gonna do more stuff with John then?

Sean: Yeah. It seems like we might. We talked to him and everything sounds pretty cool.

MRR: How do you folks come up with songs? Does one person write the songs?

Gavin: We all do it together. That's why if we all broke up we would cease to exist. Since everybody contributes.

Sean: A lot of our stuff starts with like just jams. Well I really think of our music as just being all of our jam sessions just reduced to songs and stuff. Like excerpts of our jams cuts a song. This is without all the horsing around.

MRR: You can tell there's a lot of jamming going on because it seems like that when you're looking at each other.

Eric: Yeah, because a lot of times we don't have definite times and we'll just wait till it feels right. And sometimes one person feels it's right before or after. So we kind of have to look at each other sometimes.

Sean: Yeah, live it's better than when we stick to the guide. Like tonight we played at Gilman and we felt really good about it so we decided to extend certain things. Which is fine.

MRR: But even with all that there's still structure.

Eric: Oh yeah, even with improvisation we're not that skilled.

Gavin: Monterey Jack cheese tastes like bananas.

Eric: Actually when we're writing songs it's either me and Gavin or Sean and Gavin that start it.

Sean: We always concentrate on rythm and music before we ever think about vocals. Unless the vocals are going to be used as another instrument.

Gavin: Yeah, the chorus, thats the only problem we have now, getting to the chorus now and when and like that.

Eric: All our songs have three parts, count to three. It works for me anyways.

MRR: Well, is there anything else? Last words to tell to anyone?

Sean: Uh, I don't know...

Eric: Come to Torronto.

Gavin: Uh, Jux is cool. And the chocolate milk special at safeway is cool.

Sean: You can't beat that scam.

PEGBOY

INTRODUCTIONS FOR THOSE WHO ARE UNFAMILIAR

John Hagerty was the original guitarist for *Naked Raygun*, and the man that repopularized the Chicago box-top haircut. Drummer Joe Hagerty (yes, there is a relation between the two) was a latter-day addition to *The Effigies*. Singer Larry Damore and bass player Steve Saylors were both in the Bhopal Stiffs—an above-average hardcore band who, like most of us, never got paid on a regular basis. Just in case you've forgotten, *Naked Raygun* was one of the best punk bands the U.S. ever produced, and as soon as John left, they began to suck in a most godawful way, which must A: tell you what a major contributing force he was to their greatness and B: enlighten you that Pegboy must be as good, if not better, than Raygun. If a band is nothing more than the sum equal of its various parts, then Pegboy is Godlike in spades. They have one E.P. and one single out. Both are stupendous—buy them now or pay the price later. I took some friends of mine to see them when they played at the Pipeline in Newark N.J. and they were mad because they thought Larry was acting like he was a skinhead, when he obviously had no tattoos. Just don't say I didn't warn you.

JESUS LIZARD

They have three full-length records and an equal amount of singles credited to their discography. Hailing for the most part from Texas, but calling Chicago their home, all of the members have pulled stints in other bands (Rapeman, Scratch Acid, Cargo Cult, to name a few.) Lead singer David Yow is an Air Force brat who's lived all over the country prior to ending up in Austin Tx. Many people (including some in his band) consider him to be completely insane, but the fact of the matter is that he is quite simply one of the best frontmen the underground scene has ever produced. Drummer Mac "Fuckin" Neilly is, likewise, one of the best drummers I've ever seen, and as long as I'm on a roll I'll go as far to say that guitarist Duane and bass player David, are top dogs in their profession as well. A heck of a lot of people say that the live Lizard experience is intense to the point of addiction (one gentleman from Staten Island told me seeing them is like doing heroin—once you start you can't stop). The record "Goat" is by far my personal favorite of the year. And next to Pegboy, these gents are probably one of the nicest bands you'll ever meet. Just don't get too close to the stage (And while I've got your attention, a friend of mine made me ask them, when they scream about Dudley in one of their songs, who are they talking about? "How many Dudleys do you know?" David yow asked me. "One, Dudley Do-Right, of the Royal Canadian Mounties," said I. "That's Him," said he.)

The last interview I did was with the band Fugazi. During the course of my talk with Guy, he told me that he thought most of the writing coming out of the music press was simply editorial arrogance and masturbation. I spent a few months contemplating his point, and ended up giving a lot of attention to tearing apart all of the band interviews I've come across since. I kinda discovered that most writers use the same "standard" band-type questions whether they're talking to Van Halen, Jello Biafra, or Dinosaur Jr. So I tried to figure out a way to pump some new life into that boring old field of rock journalism without losing sight of the very reason for its existence: the bands. That's how I came up with the idea of having two "up-and-coming" alternative outfits from the same town interview each other in the hope that they might be able to illuminate each others work better than any semi-interested music hack could. Basically, I collected the members of both Pegboy and Jesus Lizard, stuck them in a circle, turned on my tape recorder, cried havoc and let slip the dogs of war.

The Interview: (Conducted at CBGB's Pizza Boutique during the New Music seminar)

David Yow: (to Larry Damore of Pegboy) So, the first question I want to ask you is; how did you come up with the name Pegboy? And, by the way, what is a Pegboy?

Larry Damore: Oooh geesh, we had to come up with something—they needed a name to put on the flyers. After months of not having anything, we finally just threw open a dictionary and ended up with the name. It really doesn't mean what you probably think it does.

David Yow: So how's your tour going?

Larry Damore: Real good, primarily because we're tagging along with The Didjits.

David Yow: I see, and are you going to Europe, and have you ever been there before?

Larry Damore: Yes, six times; no I'm lying.

David Yow: (to Joe Haggerty) When was the first time you masturbated?

Joe Hagerty: Gee, that's a tough one David, how the hell am I supposed to remember that. Thirteen, maybe fourteen, I rolled myself on the ground, and just kinda happened to touch myself.

David Yow: It was like you were watching "Charlies Angels," lying on your stomach on the floor, "Uh, mom, don't come in here for a few minutes-okay?"

Joe Hagerty: (to David) Gee David, when did you first start touching yourself? Any special techniques?

David Yow: I was 23, on my sister's birthday. When I want to get off now, I look at pictures of Lubricated Goat.

At which point one of the members of Lubricated Goat strolls up and starts telling us a story about a superheros in Australia called Pegboy who flies around suburban neighborhoods rescuing drying laundry from clotheslines.

Larry Damore: (to all the members of Jesus Lizard) There's a rumour that you guys like to play little jokes on each other, like leaving each other behind at gas stations. Would you like to expand on that?

Duane: Yeah, I think we left Mac behind at a gas station for about eight hours once, it was Mac's fault though.

Larry Damore: Mac, what's it like being left at a gas station for eight hours?

Mac "Fuckin" Neilly: Well, you start thinking a little bit deeper, you buy a paper and you read it. You start thinking, "Maybe this is their way of saying 'Adios amigos.'"

Duane: You think they would have learned after that, but we were taking the ferry boat from Vancouver B.C. to Victoria, and we had to wait because Mac goes off and fucking goes shopping for four hours. Finally, we got sick of waiting, so we boarded the last boat and just as we were pulling off the dock, he comes running off the ramp just like that American Express commercial.

Larry Damore: Mac, do you do this because you feel a need to get away from these guys every once in awhile?

Mac "Fuckin" Neilly: Well, everytime they abandon me, it does so much as far as reassuring their relationship to me.

Joe Hagerty: Who is the girl on the cover of Goat?

David Yow: I don't know? Even the guy who took the picture doesn't know. David Simms knows, but he won't tell us. We were only allowed to use it in the strictest of confidentiality.

Duane: I know who the girl on Pure is, but I can't say.

Larry: Does 11 months of straight touring take its toll on you?

Dave: No way. (Ed. note: He begins to laugh uncontrollably for five minutes straight.)

Duane: Why, just the other day I woke up, coughed up a big bloody gobber, spat it out on the wall, and then I wiped my ass with the pillow case and shit on the kitchen floor. Then I said, "Shit, what the hell am I doing? I'm in my own house."

Larry Damore: It would make sense that you would try to be neater in your own home.

Joe Hagerty: So Duane, you've got this really interesting guitar style. Do you get a lot of girls with that guitar style?

Duane: You know Joe, if anything I think it repels women. Do you have that problem John? (Ed. note-turns to John Hagerty of Pegboy.) If I bend my guitar strings a certain way, it activates all the retards in the audience. Then you shake your butt while you play and that activates all the foreigners.

John Hagerty: I haven't quite figured out that system yet, Duane.

Duane: I think the lower frequencies—about 20,000 mhz—activates the girls.

Samuel (Non-partisan) Shiffman: Hey maybe you guys could figure out a way to manufacture a guitar effects box to do that—you'd make millions.

David Yow: So, are you like, friends with The Volcano Suns and Henry Rollins since you're on the same label as them?

Larry Damore: I met one of the Volcano Suns, and I talked to Henry Rollins once. I came up to him and said "Oh, you guys were great," and he just looks at me and starts screaming, "THANKS A LOT MAN".

Joe Hagerty: How well do you guys get along with Urge Overkill? Do you take your dressing cues from them?

David Yow: Their clothes are the most ridiculous things I've ever seen in my life, other than, say any given Canadian. Other than that, their clothing is more than I can take. Because of them, I was thinking of saving up my money and going to a tailor to have my buttons removed—except for the bottom one.

Larry Damore: So what's the difference between touring Europe and the States?

David Yow: For one thing, in Europe there's a shitload of Europeans. In fact in England there's all these English people running around bumping into each other, not knowing how to spell, or talk, make music, fuck, drive.

Duane: I got one for you, how would you describe the guys in your band if they were circus animals?

Larry Damore: I would definitely have to say monkeys. I would put them all in the monkey cages for while. They smell, and I do see them picking their asses and smelling them all the time. Therefore I would have to say somewhere on the primate line. Course, if I had to call them anything, I'd prefer to just call them clowns.

Mac "Fuckin" Neilly: How come John is always carrying a brief case these days?

Larry and Joe: Where the hell else is he going to carry our briefs? It was a trick of the trade taught to us by our booking agent Boche, we figured since John was the oldest one in the band, and the one who's been around the block the most times, he could handle our briefs.

David Yow: Joe, I understand when you and John were kids you used to beat up on a kid named David Marr.

Larry Damore: I heard that too.

Joe Hagerty: No way, I was always the one getting beat up, I mean I remember the kid, but I was nowhere near the bully on that block.

Larry Damore: Did John pick on him?

Joe Hagerty: No!

Duane: You just kinda picked on him didn't you.

Larry Damore: Joe answer the question.

David Yow: Joe, how many brothers do you have?

Joe Hagerty: I just have one brother.

David Yow: Oh just one, what does that make three of you guys?

Joe Hagerty: One brother.

Larry Damore: Answer the question.

David Yow: Oh, you mean one brother, or one other brother?

Joe Hagerty: One fucking brother.

David Yow: How many sisters?

Joe Hagerty: Two fucking sisters.

Larry Damore: David, did you ever beat anybody up when you were a kid?

David Yow: Only English people. A kid named Nigel. I hate English people, they laughed at me and then they shit in my hands so I beat them up.

Larry Damore: Well I guess that's warranted.

Duane: There was this one kid I used to pick on because he was smaller than me, and those are the only kind of people I ever picked on. In high school he started lifting weights, and doing bi-carbon dieting—anyway he got really fucking huge. Only by that point he didn't even remember me.

David Yow: So he didn't come after you?

Duane: No, he never did. That's Mike Eggman.

Larry Damore: Did you guys know each other before you got together?

David Yow: That's a good question. Nobody really knew Mac that well. I'd seen his band play a couple of times, and I was so impressed that when we decided that we needed a drummer, I got his phone number and gave him a call and said, "Hi, remember me?—wanna come out to Chicago and try out for our band?"

Duane: After we asked him to come up, I started having second thoughts. I'd never met him, and David hadn't seen him for a couple of years.

David Yow: Yeah, I didn't really know him that well to begin with. And we spent a whole summer talking to him, he'd call us every week and say, "I'm coming in two weeks." Every week he'd call up and say it would be a couple weeks longer. It took along time for him to come up.

Duane: Yeah, then I really started having second thoughts. I mean someone we didn't really know was coming up to live with us. We started thinking, "What if he's a retard?" "What if he's a fag?" Then we started thinking of things to do to bone him out in case we wanted to get rid of him once he got here. If it turned out that he was kind of weird, we were going to have a fake circle jerk to freak him out and see if he'd go along with it—if he did we were going to throw him out.

David Yow: We said so much rotten shit about him, even before we met him. A couple of days before Mac showed up, Duane said me, "You know, I'm not even going to be able to fucking look at him."

David Yow: When's the next Pegboy recording coming out?

Larry Damore: October first. We kind of flew by the seat of our pants in the studio, but we got it all done.

David Yow: How many songs?

Larry Damore: Ten.

Duane: Ten songs, that's at least twenty minutes.

Joe Hagerty: Yeah, that's pretty close.

Larry Damore: Well Duane, when the hell are you guys going back into the studio?

Mac "Fuckin" Neilly: We gotta write some new songs first.

Larry Damore: It's gotta be tough with you guys being on the road so much to write any music.

Duane: That's the thing, that's why we're going to kill our Sydney Greenstreet look-alike looking agent Boche. We're going to keep letting him send us out on the road, and have him stay at home and write all our songs for us.

Larry Damore: Do you guys ever write any complete songs, or are the lyrics only an afterthought?

Duane: Oh, even when they're finished, they're not complete. When we were in Las Vegas, everyone took Yow out drinking for his birthday—what a change of pace eh? Anyway, I sat back in the hotel room trying to write a song, you know cause it was Las Vegas-that big bastion of Capitalism that whole bit.

David Yow: Las Vegas, my birthplace.

Joe Hagerty: Somehow that makes sense.

High Concept interview, thought of, recorded, and transcribed by Samuel Nathan Shiffman. Thank-You—Touch and Go Records, Billions and Billions Boche, Sally Lane for the pictures, and of course the members of Pegboy, and Jesus Lizard——Two of the nicest, and most kick-ass bands I've ever known.

FROM THE SOUTH BRONX

by Jeff Wangrofski

For too long, Urgent Fury has been one of New York's best kept secrets--except for those of you who bought or dubbed their two classic tapes, which were released in the mid-'80s. Finally, Urgent Fury will soon be on vinyl; 2 7"s are due out in November. To this day, their music retains a vitality and freshness that, although they eschew labels, is irrepressibly hot hardcore punk. These guys all work and are hard to get together when they're not playing. The following was taped on some enchanted July evening in my kitchen. Read on, pilgrim! Urgent Fury: Abraham Rodriguez Jr. (vocals, guitars), Adam (bass), Harry Viderci (drums).

MRR: When did Urgent Fury form and reform?

Abe: It happened in the spring of '84. I met Zev Rogoff, the first bassist, at City College. He knew I was looking to get a band together and he approached me about it, said he could get us a drummer for some sessions. He brought Harry down, and that was the band right there until he left three or four years later.

MRR: When did Adam join the band?

Abe: Well, after Zev left, the band went into limbo. We played with this other bassist for a while, but it didn't work. We dropped it for a while, until Johnny Stiff brought it up and offered to get us a bassist.

Adam: I talked to Johnny in August, and we first went into the studio in September (1990).

MRR: What is the band about, and have your ideas about it changed over time?

Abe: I think it's changed somewhat, or matured, if that's the word. We didn't really fit into the scene thing very well. When we first came out there was peace punk and we were perceived as a kind of peace punk band...the bands we played with...False Prophets, A.P.P.L.E., but I don't think we were really part of it.

Harry: We wanted to be pizza punk, but everyone misinterpreted.

MRR: Is there a difference now?

Abe: As far as the writing goes, I think it's more social now, less of the global Yankee Imperialist angst. I'm writing more about what's happening in my neighborhood: kids getting shot, posses, South Bronx stuff. It's not really premeditated. Things are just getting worse...

MRR: Is there any significance to the name URGENT FURY?

Abe: It was the code name for the US Invasion of Grenada. I saw it in the Times. I also thought it pretty much summed up how I feel about the dynamic behind the band.

Adam: Can you imagine how the band would be perceived if it was called Desert Storm"?

(*general laughter and derison*)

MRR: How would you describe the music then and now? Any new directions on the horizon?

Harry: It was very fast and very loud. Now it's very loud and very fast.

Adam: The music has a solid foundation and now I think we're investigatirg some other avenues. Abe's guitar playing has become more intricate.

Abe: I like to think the music's getting more aggressive. Not a quesion of speed, but ferocity, and that comes from emotion. I'm more emotion than technique; it's like throwing a tantrum. And the guitar thing... well, I play more. It's like learning a new vocabulary, finding new ways to say it, to express it; adding better words.

MRR: You have a dub of "Justice Is For The Rich" and I know Abe was doing folk things. Are other non-punk elements coming in?

be: What's a punk element anyway? Sounds like science class. I've never used formulas to say it. I never even thought about that. I express it any way it comes out. That's that. Folk music can be vicious too. And hardcore, it can be as formula and as boring as The Boston Pops doing army tunes. Maybe hardcore has gone through changes as all music does, but I don't see us being part of that formula.

Adam: I don't see the band going along with hardcore or changing with it. URGENT FURY is arranging different types of music into what our general format is. It's not like moving towards anything definite. It's keeping its structure and moving towards something unexplored.

Abe: My general feeling towards hardcore throughout was that it was very limiting, that bands followed a certain prescription for success just like metal bands do, with the hair and clothes and Pepsodent teeth. It started out as something unique just like punk did, but then it fell into a pattern. We never fell into a pat-

P: Rich Unhoch

tern. When we started, everybody said we sounded like The Clash or The Fingers, and this was at a time when nobody wanted to sound like them anymore. We were too melodic. Thrash was happening. Everybody wanted to be The Mob or MDC.

Harry: Or D.R.I.

Abe: Right. And now I don't know what's up, but we still follow our own musical agenda. People don't compare us to The Clash or The Fingers anymore. And that suits me fine, because I ain't no clone band. It says to me we've transended our roots, went beyond it, did more with it. We sound like Urgent Fury now.

MRR: Do you have any plan for touring?

Abe: Dreams about touring is more like it.

Adam: It's difficult because we all work.

Harry: Maybe we should make a record first.

MRR: Records! Would you guys sign with a major label?

Abe: That's a difficult question to answer right off, man, because the one thing you wanna do is get your music out, right? The question is, what's it gonna cost you? I don't want to lose control of my music, of what's done to it or with it. I make music, not product. We are all heavily involved in the convictions behind the band, and getting out feelings to people. You can't sell that away or compromise it off. Big label or small, I don't care, I want the music out. But can I work together with them? What will it cost? How much does the music suffer? Our record ventures have all been failures anyway.

Harry: It's catch-22. You need money to make good records and we don't have it. And if you sign you have to do what they want you to.

Abe: We've already been through that. I don't wanna talk about it, but it already happened to us.

MRR: What's the big idea behind throwing candy at your audiences? Are you a front for the sugar industry?

Harry: You've figured it out.

Adam: We feel that if people come to see us, they should get something.

Abe: Yeah. People don't get anything when they go see a band. We always like to give out stuff. Fliers, lyrics, the infamous "State of Fury", and we pelt them... with candy too. It's just a quick, cheap way to get people to come closer.

Adam: The sugar fix gets people dancing around like crazy. But seriously, it's like the lyric sheets...a lot of people might like the music but if they walk away without hearing the lyrics or getting an idea of what we're trying to say or share, then it's kind of pointless. That's another way of getting through to people.

Abe: Billy Idol told Simon Frith in 1978 that the whole idea behind punk, and the kids wearing swastikas and shit was to slap people in the face, wake them up. I guess giving out candy is our way of assaulting people, drawing them in to get them ready for the horrible.

Harry: Billy Idol? I guess he felt he only had to do that once. (*mass of Billy Idol jokes here*)

MRR: Your lyrics are almost exclusively political or social. Do you consider yourselves to be a political band? How do you understand the notion of a political band?

Adam: There is definitely some message, whether political or not.

Abe: I hate the whole term. I mean, 'political band'? Another box, an old pigeonhole. Circle Jerks played a benefit for the Republicans once, didn't they? Would you consider them political, or are they disqualified because your politics don't agree with theirs? I like to think I write about what I feel, I express that. I ain't some preacher or didactic revoluttionary with a map of the new world in my pocket. Only idiots used words like "New World Order" anyway. When I grew up, I had rock music, and it always said something to me, whether it was Jimi or Pete Townshend or Deep Purple or whatever. It was hard driving music that communicated. Not all hard driving music says something. Beethoven doesn't "say" something. But you feel it, right? I don't think there's anyone who says something all the time. I think our music is a little deeper because it's sincere. I really feel what I write about. It comes out with more impact than if we were just three guys playing loud. It's real feeling. If you call that political, then it's political. But politics without music is bullshit.

MRR: Many of your songs are aboutwar. Why? What is it about war you're trying to get across?

Abe: I knew a lot of guys on the street in the early eighties who went to 'Nam. Nobody gave a fuck about them. I wrote "Tet" and "58.000 Dead" because nobody even bothered to write them a song. I mean, this was before "Platoon", just before the monument went up. War's not a state of mind anymore, it's happening out on the streets. I know twelve year old kids who carry nines and drive around in Buicks with tinted windows. They bust caps for kicks. We just had this victorious war, right? Parades and all this shit? But what about the streets? Ain't there a war going on now? And aren't the poor people losing it? I know a friend of a friend of a friend who died in the Persian Gulf. This hispanic kid... was doing loop-da-loops in his jet... crashed. His mother has this American flag out on her fire escape, surrounded by ribbons and shit. I wasn't being political; I just figured maybe she'd be better able to get over it if she took the flag down. So I asked her why not take it down already, it's been a long time, wasn't she prolonging it? But she said no, it's a tribute to him; she's proud of him. I accepted that, but inside I thought, what are you so proud of? Kid got his ass blown off for what? Exxon? The war didn't help anybody in the Bronx, didn't create jobs or housing.

MRR: It really didn't help too many people in Kuwait either.

Abe: Right. The concept of a Latin person with an American flag is ugly to me; I just hate it. I have strong feelings about Amarican imperialism, but I think we should concentrate on here, get a little more myopic. I relate to songs about South Africa, but we have problems here. It's not like I think music creates movements, but you can at least challenge people's concepts.

Adam: Even if you get one person to think about something they wouldn't normally bother to... even for just ten seconds, then you've done something. That's how change happens.

MRR: Where do you get your inspiration?

Abe: Inspiration is everywhere. Last year this lady named Maria Hernandez who lived in Bushwick was murdered. She was a caring woman who cleared crack dealers from her building; got people involved... cleared crack off the block, out of the nearby park so her kids and other kids could lead safe lives. One morning they gunned her down, right through her bedroom window as she got ready for work. Don't people care? Why don't people see what's happening? So I wrote a song, "A Girl named Maria". Inspiration? It's life, man. Just look around, it's there. Don't have to read a book to see it, or care.

Adam: I wonder if I'm being trained by society in a way. I mean, sometimes you feel that you should help someone and at the same time feel that you're not supposed to. You know what I mean? People are trained to turn away. Maybe we can change things if more people think that it's not okay to turn away. Most people, I think, if faced with what was really going on, would care, would want to get involved. So why do they turn away?

Abe: It's in the media, even. Take MTV. I'm not talking heavy conspiracy thing here, but I sometimes tend to see it as a kind of mind control. Imagine! Goebbels would've been in awe of it. They're bombing the country to shit, and these idiots are dancing like everything's fine.

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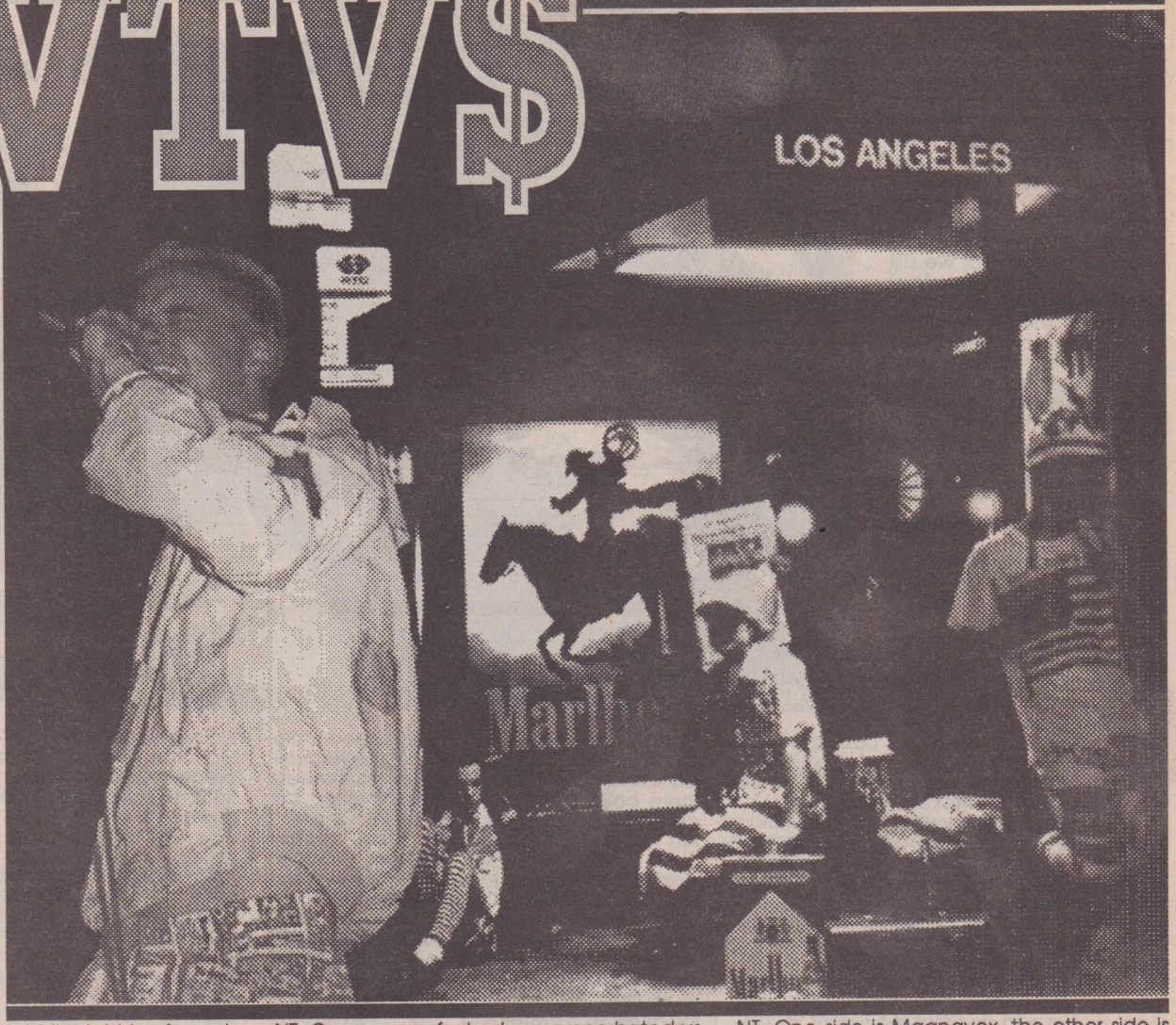
TVTV$



I'm a fucking sadist. I went through hell for this interview. I liked it. I took me three attempts. These guys are assholes, but cool assholes. You see, the first time I called them and agreeed to do it after a show of theirs at Raji's. After a radical performance that night, we all piled into their van and after few stops for beer and vegie burritos, we pulled to stop at Echo Park where they soon left me, drunk, dosed with LSD, penniless and my car parked at Raji's.

Next time after their lukewarm apologies and my acceptance of them, we agreed to doing it while strolling down the Sunset strip. Home of tne infamous pay to play, heavy metal wannabe scene. Well, we weren't there for more than 10 minutes when they thought it might be funny to slap stickers (TVT$, of course) all over the Harley Davidson lining the strip. Well, before I knew it, somebody caught on and three big bikers geeks were coming at us. The band took off, I froze, one guy knocked me down and was about to rearrange my face, until my pleading and witness account that I wasn't involved, saved me. The four of them, of course, got away and took a bus home...I finally got smart and demanded we do it a the their "World Headquarters". So there'd be no trouble, it worked... Interview by Blob Pigment. TVTV$ are: Blaze James vocals, Mikol bass, Nick Tendo guitar and CD: Rockfeller drums. Pics by Elwood.

MRR: LA is your home, yet you never play here, why?

BM: We do play here occasionally, but why? All clubs here are 21 and over and treat bands like shit. The clubs that are willing to play, ban us because of various reasons, because of our chaotic live show and we don't take the shit that LA bookers tend to shovel.

MRR: You have an LP coming out

NT: Yes, Brainwashington, on Flipside records, it's going to be a landmark record. The songs reflect an emotional feel, it's the pulse of America, over televisionized human beings spurting out from here to Mars, neglectedness.

BJ: It's 1/4 anymosity, 1/4 satire, 1/4 drunken fun and 1/4 ...hope.It's kind of a call to arms, but also completely fun. It's a wonderful record.

CD: The record is like skin, you just wear it all over.

MRR You guys just got back from a mini tour, how...

NT: Oregon was fucked, everyone hated us. They went: "You guys are assholes, your scum, you're Californians, we don't want your kind here, boy". One guy called me queer-do.

CD: They have fat 15 year old hookers in Portland.

NT: They looked like Mr Ed's miscarriage.

BJ: Seattle was great

CD: Damion, tell them about the 7-11 experience near the space needle.

DM: Nothing happened.

CD: Nothing , hell, he goes walking into 7-11 with this chickenman outfit on and pours beer all over the counter.

DM: The guy thought I stole the beer and he took my food and my money, so fuck them.

CD: Then these two jocks chase him down the street, while we're trying to sleep in the van and we had to zoom after him, swing the door open, and make the daring rescue.

BJ: The space is for all the junkies in heaven.

MRR: Any bad points?

CD: The van sucked. It started breaking down before we left LA. It broke down at least ten times in ten cities. We finally dumped it in Oakland after Damion threshed the side doors, they wouldn't open anymore.

BJ: But the van brought us all together in a unified grief.

DM: Then we almost got arrested in San Francisco for selling our records without a permit, but we gave the cop one and he left us alone.

NT: Then he arrested the people next to us.

BJ: Gilman payed us well or we never would have got home. Gilman is the best, people in SF hate it but the crowd is great. Jesse is great and they fucking pay their bands!

NT: We're making "I love Giman" stickers.

MRR: Back to the record.

NT: One side is Magnavox, the other side is Sony. It's about life in corporate America.

BJ: It's very political, it's about rebellion. It's not about kicking back or falling in love...The title "Brainwashington" says a lot.

NT: I don't care. Abortions becoming illegal. People who pretend to care about people want to make abortion illegal. It doesn't make sense. Then you have the lazy liberals. It's a fucking shame, my parents raised me Democrat, and now my mom is wearing "Desert Storm" T-shirts she bought on the home shopping channel. It disgusts me.

MRR: Your song "Bradley In A Noose" is anti-Bradley (mayor), does that mean you're pro-Gates (police chief)?

BJ: No, Bradley is just another large part of the problem. We wrote that long before all the shit. Bradley has allowed Gates to run rampant and because of papers he signed, no one has the power to remove Darryl Gates. No one votes for Bradley and he wins on like 6% of votes because only 11% of voters vote. Bradley's a fucking pawn, he'll say whatever the public wants to hear. One days he's asking Gates to retire, then he's criticised and the next day he's hugging the fucking racist...He's been there too long, we just need new leadership.

NT: It's time to close the gates, on his fucking neck.

MRR: So what's next?

NT: The record is out the first of August, then a US tour.

BJ: Yeah, we're going all over, then back home to record our next 7", "My Sweet Ford" b/w "This Maalox Moment".

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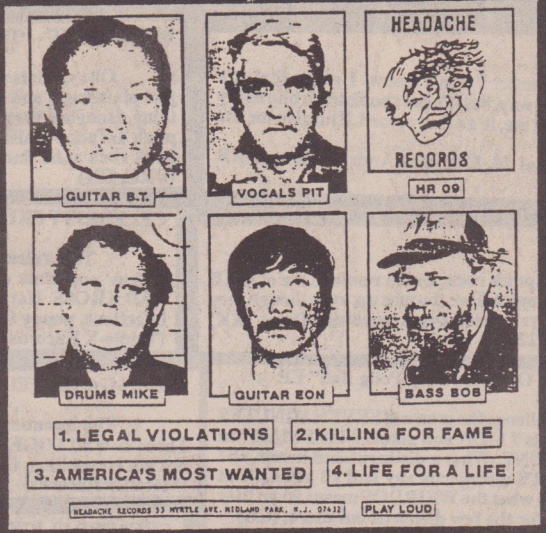

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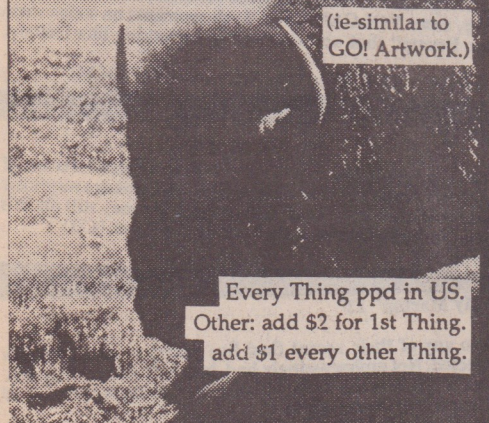

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs.
Staff: (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SM) Smelly Mustafa, (RR) Raul Reyes, (IR) Iraya Robles, (BR) Bruce Rochrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

ACID DIVERSION - EP

Sort of post-punk college crowd music. I don't know, I guess that it's pleasant in that DINOSAUR/LEMONHEAD way, but it's got about much bite as my granma. Really this stuff just doesn't interest me, it's a fine record. Tim give me the ENOLA GAY next time, please....(LD)
(Reiger Records Buba Lieven Bauwensstraat 20, 8200 Sint-Andries (Brugge)RR 9004, BELGIUM)

AGITATORS - "No Brakes" EP

Good quality, melodic, mid-tempo punk rock, which reminds me of MAD PARADE. Five songs on purple vinyl, 1000 copies. Two thumbs up, even though they didn't have the sense to thank MRR on the lyric sheet. Don't mess with Texas. (KK)
(Direct Hit, 3609 Parry Ave, Dallas, TX 75226)

AUNT MARY - "A Lot More Than Just An Ordinary Ping Pong Ball" EP

Someone is finally brave enough to challenge the crown of SEVEN MINUTES OF NAUSEA. 600 "songs" on a 7"! That beats 7 MON and places AUNT MARY in 3rd place behind ANAL FIST and ANAL CUNT. What a distinguished honor, eh? No description needed fer this. AUNT MARY disregards any and all attempts at making actual music. I somehow doubt this is what the WEIRDOS meant when they said "Destroy All Music." 300 copies made for the few diehards out there. (CD)
(Ison Korvenr. 10, 02970 Espoo, FINLAND)

BEARDSLY - "Diamond" EP

Three songs from this Japanese female vocaled four pieced fast/powerpoppunk band. Runs that gamunt of "quite catchy" on the title song through to "pretty okay catchy" on the others. This plus a discography on the sleeve listing this bands releases over the last 6 yrs that are probably real hard to find. Another band documented and appreciated on Lost & Found. (IR)
(Lost & Found Records, Im Moore 8, 3000 Hannover 1, GERMANY)

BEST KISSERS IN THE WORLD - "Take Me Home/Start All Over"

These guys combine a rockin' sound with a soul influence, although I don't think they're from Minneapolis. The A-side is an original with a contemporary alternative rock sound. The B-side is a cover of an old soul hit, and it kicks butt. (MC)
(Szanktone, PO Box 5441, Bellingham, WA 98227)

BEWITCHED - "Junket's Theme" EP

One side is slightly sedate techno-grunge noise with scratching to boot - not a bad deal. The B-side sounds like one of STEEL POLE BATHTUB's bastard children. Worth a spin. (WG)
(No. 6, PO Box 3306, N.Y., NY 10185-0028)

BIG CHIEF - "500 Reasons/Drive It Off"

BIG CHIEF are a "Big Rock" band; they play rock music which simply sounds BIG. This release, which I don't think is their best material, is similar to their previous releases, with a little "cleaning up" evident. "500 Reasons" isn't bad, but I prefer "Drive It Off" with it's odd overtones. Watch for future success. (WG)
(Get Hip Inc., PO Box 666, Canonsburg, PA 15317)

BIGDAMNCRAZYWEIGHT - "Tijeras" EP

Tense, aggressive "fuck you" music that reminds me of, but doesn't sound like a grunged out BIG BLACK. Mean and angry sounds that straddle the line between p-rock and indie noise stuff. Surprisingly good. (WG)
(Resin, 2300B Central S.E., Suite 198, Albuquerque, NM 87106)

BLAGGERS I.T.A. - "Blaggamuffin" 12"

Great record - brings to mind PARTISANS, REDSKINS, and CLASH. Great songs - uses dance beats, funk, reggae (dub style), and Oi tunes. Very raw, moving. Really hard and powerful, but tuneful. I really like this one. (GF)
(Words of Warning, PO Box 119, Newport, Gwent, Wales, NP9 7YD, UK)

BLUE - "Bossy Woman/Back Of My Nova"

This single sounds like it was recorded for about $10, but that only adds to the overall heavyness. "Back..." sounds like a male DICKLESS, if such a thing is possible, while "Bossy Woman" has more of a redneck feel to it. Wa-hoo. (ML)
(Erl Records, 418 Madison Ave, Albany, NY 12210)

BRAINSTORM - "Let Me Forget/Awake"

"Let Me Forget" is a slow emotional cruncher that is almost classical in structure, while "Awake" is a bit more upbeat & melodic. Relatively rock-based, with noticeably "thought-out" instrumentation. Not bad. (WG)
($3.50 to Flatline, PO Box 520202, SLC, UT 84152-0202)

BUZZCOCKS - "Times Up" LP

Okay, this is what it all boils down to: if you don't like the BUZZCOCKS, you just plain suck, and should give it up. Recorded in 1976, these "live demos" are the thing. Rougher versions of songs like "Orgasm Addict" are reborn with Devoto's punk as fuck vocals. This also comes with a Devoto/Shelley interview 7", mid-70's punk rock at its finest. (LD)
(DRC, UK)

CELEBRITY SKIN - "Good Clean Fun" LP

This release is recommendable for its terrific melodic sense and hard-rockin' pop-punk energy — an amalgam of late-period DICKIES and pop-period RED KROSS. Harmonized vocals detract from the power, but the total package is infectious, poppy fun. Recommended. (SS)
(Triple-X Records)

CHAIN GANG - "El Chain Gang" 2x45

The legendary late 70's NY punk band returns with another double 7". Three slow STTOGES-meets-'77 pop punk tunes, and one funky numbah. Decent, but not compelling. (TY)
(Matador Records)

CHEATER SLICKS - "Rum Drunk" EP

This Allston, Mass outfit rocks hard! They've taken two old Australian gems from the 60's and honed a new edge on 'em. "Rum Drunk" is a paean dedicated to the outcast, the outsider, society's disposable humans. Great! "This Life of Mine" captures the ROKY ERICKSON moodyness of the lost souls. Excellent cover art by the band. (BR)
(Dogmeat Records, Box 2366V, Melbourne 3901, AUSTRALIA)

CHRIST ON A CRUTCH - "Crime Pays When Pigs Die" LP

Now when did their last album come out? Well, it's about fuckin' time! Raging hardcore in the way only COAC can deliver it. Clean production, although I have to admit it can be distracting. Excellent lyrics, of course. Great. (LH)
(New Red Archives, 6520 Selma Ave Suite 1305, Hollywood, CA 90028)

CIRCLE - "DNA/Indepedence"

A Finnish band that sings in their own native language. Not a bad debut, mostly consists of echoey, lethargic singing over some unrelentingly repetitive guitar based riff. Has a tendency to get old real quick but gotta give them credit for some real listenable chunky/nosiy instrumental crank.(HD)
(Liisankatu 25 A 10, 28100 Pori, FINLAND)

COFFIN BREAK - "Crawl" LP

Their third LP (first for Epitaph) finds COFFIN BREAK continuing their social commentary bia metal-edged songs with that dirgy Jack Endino production style being highly audible. At points the vocal style is too much like SOUNDGARDEN, but there are less shrieky, more VOLCANO SUNS-ish moments on songs such as "Wiser" and "American Dream" that actually hint at something like melody. A mixed bag. (MH)
(Epitaph Records, 6201 Sundet Blvd. Suite 111, Hollywood, CA 90028)

CONFUSE - "Stupid Life" 12"

They still got it but they got it 100 m.p.h. slower. Guess these veterans of distortion laden chaos are gettin' cranky in their old age. They still smash away noisy bits and pieces but the speed just ain't bein' dealt these days. Fans may still dig this but it isn't even close to the trashy festivities of their earlier releases. (CD)
(no address, JAPAN...I suppose)

CRAMPS - "Eyeballs in My Martini" 12"

I haven't listened to any of their recent (last five years) records and this sounds more or less as expected. Not embarassingly bad, but slick and predictable. It's hard to imagine anyone is still interested but with the continuing outpouring of bootlegs and boxed sets I know I'm wrong. (BD)
(Big Beat, 46-50 Steele Road, London NW10 7AS, UK)

THE CRAMPS - "Look Mom No Head!" LP

Even though Nick Knox is out and there's yet another new bass player, the CRAMPS (Ivy & Lux) are still able to make some of the best rock n'roll today. These twelve new songs are filled with loud, grungy, catchy guitar riffs that have always been the backbone of this band. But this time everything seems to be better than usual. Lux and his seductive howl are all over the place and make it known that he still has a bad attitude, a hyperactive imagination, and a clear understanding that sex and rock n'roll should always be one in the same. (MS)
(Big Beat)

RECORD REVIEWS

CRAYON- EP

An excellent release which fits nicely into a growing (hopefully) scene of minimalist "art" bands (PAVEMENT et al.) who manage to be both noisy and accessible (i.e. there are actual songs). Great stuff that will get a lot of airplay on the better college stations. (BD)
(Harriet, PO Box 649, Cambridge, MA 02238)

CRUST - LP

A band straddling the no man's land between noisy art-damage funnypunk and more moody 'industrial' pieces utlizing samples. Can't really say they're proficient in any of the genres as their funny stuff is too dumb and the experimental stuff too predictable. A couple of tunes break the above pattern and by far they are the best tunes here. (HD)
(Trance Records)

COFFIN BREAK - "Crawl" LP

A weird combination of sounds here. Straight ahead punk cuts seem to alternate between almost BEATLE-esque atmospheric rock ballads. Pretty clean sound, which may or may not benefit them. How's that for vague? (TY)
(Epitaph Records, 6201 Sunset Blvd #111, Hollywood, CA 90028)

THE DAISY GROUP - "Sings The Hum Of Life" EP

Three tunes have from that strange town in Georgia. Title track has a rockin' garage meets psych feel. "Undoing" is a bit more pop and hokey a la CAMPER VAN. It's actually all very CAMPER VAN. Produced by Stipe so you know it's kinda cool. (LH)
(Planned Obsolescence, 495 Satulla Ave., Athens, GA 30601)

DAVY JONES LOCKER - LP

For such a cute Gary Larson cover, I wasn't expecting such a raw punk attack. Not hardcore, but driving punk rock with abrassive guitars. Mostly upbeat with production bad enough for it to seem real. Pretty cool. (LH)
(Go Get Organized, 12 Rue Frochot, 75009 Paris, FRANCE)

DELERIUM TREMENS - 2XEP

Rockin' mid-tempo punkishness here—like a cross between the NOMADS' instrumental power and a slick punch of the EXPLODING WHITE MICE. Loud, rousing, almost memorable; recorded live. (SS)
(Egan Ozenki Records, Nefaroa 60, Behara, 5, SPAIN)

DEMISE - "Furnace Of Tension" EP

This is a 7" with 5 songs off of their 10" supposedly remixed. Just as uncompromising the second time around. Aggro barking thrash chock full o' fury. If you missed their 10" don't pass this up, and if you do have it, buy this anyway. (CD)
(Off The Disk, Thomas, Spiegelgutstr. 38, 8200 Chaffhausen, SWITZERLAND)

DER KURORT - EP

Slower, heavier German punk who sound like they might be competing with the MELVINS. Simple, melodic HC - your basic German punk rock record. If that floats your boat, then buy it. (MW)
(C/O Florian Sednak, Schütenweg 6, A-4820 Bad Ischl, GERMANY)

DIE LOKAMATADORE - "Ein Leben Für Die Armsten" LP

Looks, sounds, and is packaged like a late 70's punk band. Bluesy - rock and roll punk stuff. Some thrash. Kinda catchy, but nothing thrilling - punk bar band. Says they're very rude - I don't know, all the words are in German... (GF)
(Arm Records, GERMANY)

DIESEL QUEENS - "O.S.H./Waterhead Boy"

These South Bay sickos seem to be in the GWAR/GREEN JELLO 'concept first-music second' school, which is not to say they can't rock or anything. They just seem to have such an outrageous stage thing happening. These guys would be right at home on Sympathy, or on tour with the SERIAL KILLERS or HAUNTED GARAGE. (ML)
(Activator Inc, PO Box 8056, San Jose, CA 95155)

DISCHARGE - "Massacre Divine" LP

Put the cuffs on these fuckers! Book 'em on charges of fraud! This has gotta be a side project of .38 SPECIAL or PANTERA. They've kidnapped the real DISCHARGE and replaced 'em with androids who wank so much you can hear the spandex waxing their asses. How else can you explain songs like "Sexplosion"? Sounds more like "Back In Black" than "The Nightmare Continues." Bury the goddamn corpse already! (CD)
(Clay Records Ltd., Twyman House, 31-39 Camden Road, London NW1 9LF, UK)

DITCH WITCH - "If I Lose/Strung"

Woah! DINOSAUR DÜ? JAWBREAKER JR.? LEMON-IAM? Get the general idea? Well, I think it's fuckin' great, man! Great melodies. Tight breaks. "If I Lose" rocks my butt. (LH)
(Faye Records, PO box 7332, Columbia, MO 65205)

DRIVE - "Go Out - Be Happy" 12"

Three new ones from this nifty trio from Liverpool. Two good melodic tunes shaking off their old DINO Jr. sound (somewhat). The last one is a sloppy instrumental (I'm no fan of instrumentals, personally). Good stuff. (LH)
(First Strike Records, UK)

DWARVES - EP

The kings of retardo rock have offered up three new songs on this slice of cantaloupe colored vinyl. Okay so I like the DWARVES, enough already. While no new ground is being broken, and they're still tré slimey, I see a turn from their usual blitzkrieg style to a slower more "Rock" direction. Still there are spots of quick fast n' sleazy. (LD)
(SubPop)

EMOTIVE DRIVE - "The Power Inside" EP

Right coast moshcore that's not exactly bona fide hatecore yet there's still that dash of NIHILISTICS in 'em. Stuff about emotions and all that genre. Even more stuff about kickin' people's butts. Slowish, skankable, iron-pumpin' power. Don't invite them over to play Yahtzee. (CD)
(Revelation Time Records, Michael Jeitner, Vor Der Teufelskuche 12, 3240 Haldensleben, GERMANY)

ENDTABLES - EP

ENDTABLES have an early pop punk sound. This 2-song 7" sounds bright and punchy. Sort of a JUDYS sound, if y'all from Texas know what I mean. This slab was recorded in 1979, put in a vault, then sealed until 1992. All you old farts might remember "endtables." (SM)
(1901 Brainbridge Row Dr. Louisville, KY 40207)

ENOLA GAY - "Putting Denmark on the Map"

It sounds like N.O.T.A. - really! Nine songs of Danish HC recorded in 1984, this will definitely please the thrashoids. Includes the mandatory punk rock "bomb dropping" sample, too. (MW)
(Lost & Found Records, Im Moore 8, 3000 Hanover 1, GERMANY)

EUTHANASIA - "Thoughts of Yesterday/Never Look Back in Anger"

The A-side is a palatable slice of melodic mid-tempo Boston pop-punk which overpowers some wimpy acoustic licks with thick noisy rock; the flip succumbs to a certain poppishness, and is probably intended as college radio fare. (SS)
(Sub Corridor Records, PO Box 936 Astor Station, Boston MA 02123)

EVIL DEAN - "Live" EP

Here's a hard hitting rockin' 7" from a band born in the backwoods of Pennsylvania. EVIL DEAN are not unlike PRISONSHAKE or the STUMP WIZARDS or half a dozen other bands in the Tri-State area doing this kind of thing. As good as lots of things on bigger labels. (ML)
(Gossamer Records, PO Box 15, State College, PA 16801)

EVIL HORDE - "Horse Burning Down" LP

A combination of melodic HC riffing, metallic crunch, and punk tempo all blended into a sound that is heavy, tuneful, and fairly effective. This horde doesn't sound too evil... (WG)
(General Winter, Dahlienstr. 27, 8011 Vaterstetien, GERMANY)

THE EX & GUESTS - "Bimhuis 26/06/91 - 6.4²" EP

Another part in their bimonthly series of 7" releases. Still one more to go. This contains two songs recorded live with DOG FACED HERMANS & some jazz improvisers, Belgian comedians & "soundpoets". Wanky? Nope. Intense, loud, industrial-like noise, rhythmic, really neato, yes. Beyooteful packaging. Not the best place to just get "familiar with this band", but galvanizing and satisfying in a non-dogmatic kinda way. Blub blub blub. And they were great live. This one comes with a part 6.4¹ EP that is more like experimental jazz. (IR)
(De Konkurrent, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

EYE HATE GOD - "In The Name Of Suffering" LP

Downbeat molasses-core for heretics. Oozing from the Louisiana marshes, EYE HATE GOD assumes the spectre of a musical mojo. Slow poke, sludge rock with a fatalistic bent. They cover the spectrum from SABBATH to santeria. This would make a good soundtrack for lynching David Duke. (CD)
(Intellectual Convulsion, 51 Bd A. Blanqui, 75013 Paris, FRANCE)

RECORD REVIEWS

F.A.Q. - "Liverbox" EP

Pop punk, lounge jazz, hard rock, a song about a long drive home to reunite with a faithful girl. An inane rock//rap song about liver and masturbation. Muffled production, and guitar solos with backing vocals that sound as though they were from a BOSTON song. You make the choice. (MK)
(Submission Records, PO Box 6824, St Paul, MN 55106)

F.Y.P. - "Made In U.S.A." EP

Fun, simple thrash for bored students. This is their second effort which shows growth as well as improved production from their first release. Sounds like it shoulda come out seven years ago from the midwest. Seven swift and moshable melodies about how much school sucks. But will they still play these songs after they graduate? (CD)
(Recess Records, PO Box 1112, Torrance, CA 90505)

THE FELLS - "Space Girls"

Sixties punk with the usual Lou Reed influenced vocals and CRAMPS goofball style lyrics that doesn't totally excite me, but does make me smirk pleasantly and bob my head up and down. It may be thirty years later, but lucky for us, people are remembering more to that era's music than the Dead. (LD)
(Dark Twist, PO Box 43291, Tucson, AZ 85733)

FLASH BASTARD - EP

Hey neat, a Florida band I know zippo about. If I'm not mistaken this is some mutation of the "FRONT" (FL not CA), 'cause wasn't "This Means War" on their demo? Anyway three songs of snearing vocally quick punk n'roll (the very best kind of stuff) and one vaguely reggae-esque tune that doesn't do much to me. Three out of four is quite good in my book. (LD)
(Stiff Pole Records, 3665 E. Bay Dr. #204-271, Largo, FL 34641)

FOREHEAD - EP

Nice sleeve, and oooohh - a poster too! But the music...While it's not horrible, it's just plain boring. Minimalist guitar chords, and a bit too repetitive at that. And the vocals are just too cornball to be believed. I hate to pan this, but this is pointless. (MW)
(Lux-Noise Productions, PO Box 3212 5001 Aakkau, SWITZERLAND)

GELS - "Quality Time" LP

Yikes! These guys live dangerously close to me so I better give them a good review. All kidding aside, this release may be a tad premature, but there are some good sounds within. Some tracks display a more melodic MUDHONEY-ish feel, interspersed with poppy vocal bits and other things to break it up. Watch for growth. (WG)
(GELS, 597 Haight St. SF, CA 94117)

GERMS - "What God Means To Me" 45

Two songs ("No God" and "Lion's Share") that have appeared elsewhere at times long ago, and well worth rehashing on this boot for those who haven't had the chance to feast their ears on some gnarly, raw as hell punk rock. Yes, punk fucking rock! (TY)
(no address)

THE GITS - " Spear and Magic Helmet/Twisting, Breathing"

Two songs... "Spear" has solidly riffed non-cliched heavy punque, angry words, it melds together nicely and stuff. "Twisting, Breathing" is similar and has little bits of unpredictable guitar florish. Mia spits angry vocals with a realism. Pretty good. Yay. (IR)
(eMpTy Records, PO Box 12034, Seattle, WA 98102)

GO! - "There is No Man" EP

And now, it's GO!, with Mike Bullshit from MRR! Their 4th 7" release, and it's much like their other records. As usual, excellent lyrics on society, prejudice, and war. Also included is a hilarious piss-talk called 'Fear of a Gay Planet", which should make PUBLIC ENEMY real proud. I don't know if I'd encourage them to rap, but it's an excellent release, so buy it, OK? XOXOXO. (MW)
(Tasty Records, 678 Thrush Ave., West Hempstead, NY 11552)

GODFLESH - "Slateman/Wound 91"

Well, you gotta check one up for Sub Pop for throwing us a curve-ball. These are two tracks from GODFLESH's new album, both of which sound like their older material (SABBATH meets industrial) rather than their new, more rhythmic noise. Anyway, "oxen trampling the groin area" is an apt description for this. Not subtle; great. (WG)
(SubPop, PO Box 20645, Seattle, WA 98102)

GOLPE JUSTO - EP

Pretty straight-on Latin American hardcore, delivered with the enthusiasm typical of early 80's US bands, but with the political perspective of a 3rd world country colonized by the US. Excellent. (TY)
(Computer Crime, 74 Osborne Ave, Norwalk, CT 06855)

GOD BULLIES - "How Low Can You Go/Ruby"

The first non Amp Rep release from Michigan's most sacrilegious (probably not) outfit. "How low can you go" is an almost CRAMP-sian romp in its basic throb-beat and psycho-lacivious vocals. Despite dubious results from their last covers-heavy release, the GOD BULLIES try yet again for a silly cover, this time in KENNY ROGER's "Ruby" which despite all the adornments is actually quite a faithful rendition. Nothing too different or even all that amazing this time around but okay non the less. (HD)
(Sympathy for the Record Industry)

GRAVE - "Into The Grave" LP

I'd rank these Swedes right up there with ENTOMBED. Yeah, they're that crippling. Debilitating death metal pulling no punches but all the stops. GRAVE tests the limits of brutality. Awesome production intensifies that gut-jigglin', low tuning. Tight musicianship and tunes of the sort that make you bob your head and smash your fists into any nearby inanimate object. Everytime I hear GRAVE, a mad grin creeps across my face and I feel like disassembling the Eifel Tower with my bare hands. I like that. (CD)
(Century Media Records, 1605 Cahuenga Blvd #200, Los Angeles, CA 90028)

GREEN MAGNET SCHOOL - "White People" EP

Some screaming, some speak/sing, a bit of momentum. An electronic background. JOHN COUGAR MELLONBALLS auditions for FUHGAZI. Side two doesn't work quite as well. (BR)
(Sonic Bubblegum, 157 Murdock St #3, Brighton, MA 02135)

GREY HOUSE - "Revolution By Numbers" EP

In the wake of so many bands that have been influenced by Washington, DC punk and have fallen into the boring realm of rote music and words, GREY HOUSE rises above. A definite EMBRACE/RITES OF SPRING influence is present, but they manage to offer their own unique style in a way that retains a sincere emotive force. The sound production and graphic layout help to strengthen the overall presentation. Very good! (MK)
(Withering Records, PO Box 422, Mountain Lakes, NJ 07046)

HALF LIFE - "What's Right?" LP

I reviewed this when the tape version came out in '83, calling it "totally excellent thrashorama." It's now out on vinyl, good, tight Pittsburgh hardcore that seems a little tame compared to some of today's noisy stuff, but it's still a good slab of east coast punk hardcore. (TY)
(Get Hip, PO Box 666, Canonsburg, PA 15347)

HARD-ONS - 12"

They just keep pumping out the vinyl down under. Four catchy pop tunes with nice vocals (you know what I mean). "Dull" is the stand out with a rockin' guitar part. Disposable lyrics. (LH)
(Vinyl Solution, 231 Portobello Rd., London, W11 1LT, UK)

HEAD OF DAVID - "Soulspark" 10"

This is HOD's first release in over three years and it's a bit different. Since their last release, they now have a drum machine and new producer who makes everything clean and upfront. Gone is their loose, noisy mystique; it has been replaced by a more "technological" feel, which isn't as fun, effective, or interesting. The material here isn't bad if it were approached differently, it would just be a lot better. (WG)
(Blast First, 429 Harrow Rd., W10 4RE, UK)

HEADCOATEES - "Girlsville" LP

Is there any reason to review any Hangman releases any more? You know exactly what it'll be like—garage punk rooted in early 60's British R&B. This particular band is just like all Childish projects, though they happen to be a female quartet. (TY)
(Hangman Records, UK)

HELIOS CREED - "Lactating Purple" LP

I dunno, is ole Helios going for a more 'textural' record here? Does that explain the meandering tunes, the overdose of studio effects and the total lack of unprocessed vocals? Okay so that pretty much describes the average HC record, but there's way too much synth doodling and not enough of that ever lovin' guitar overbleed that we crave. Also absent are the "Third from the Sun"- like charging guitar "rockers" that he seems to always do. Okay if you're in to this man's more indulgent stuff. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S. Minneapolis MN 55404)

HIGH ROLLERS - "Cold Meat/Bye Bye Stiv"

I'mnot sure if this is an actual band or just a one time project but this is Mike Hudson of the PAGANS along with other Cleveland scene veterans blasting out some reasonably good garage punk. The vocals are great (as always) but the guitars need to be louder and the magic is just a thing of the past. The Stiv tribute is simultaneously heartfelt and throwaway. (BD)
(Bona Fide, PO Box 185, Red Lion, PA 17356)

RECORD REVIEWS

HELMET - "Unsung" EP

Crunch, smash, kill, bang, boom! Sonic heaviness! East coast style, hard fury of flames! Grab your coat kiddies and go buy this dirge diamond! (SM)
(Amphetamine Reptile Records, 2541 Nicollet Ave S, Minneapolis, MN 55404)

HUNGER FARM - "Dogma" LP

Hey, this is pretty good, I always was a fool for So. Cal. punk rock. You know how it's got a quick but not ridiculous speed to it, and is chock full of hooks? Well if you don't this is a good example. Lots of drive, and a sucker I be for melody, so I'm happy. (LD)
(Nemesis)

ILLEGITIMATE SONS OF JACKIE O - "Home Lobotomy Kit" EP

Noisepunk which doesn't go overboard on the noise, making it enjoyable for even me. Almost all of the seven songs have a noticeable melody. Appropriately, both sides "end" with closed grooves. (KK)
(Scratched Records, PO Box 800867, Dallas, TX 75380-0867)

INSIGHT - "Fade" LP

Not the emo-extravaganza I was expecting. Thirteen songs of interspersed hyper hardcore and less speed-infested sonatas. Frankly, I'm relieved my first impression was wrong. I thought this would be introspective, jaded nerd wimprock. On the contrary, this trio drop kicks your furry ass with memorable, powerful, energetic tuneage with bonus points for hackle-raising, crazed vocals. Extra points for production beefier than Pig Champion. (CD)
(Meantime Records, UK)

JACK ACID - EP

Rumors of an all BLATZ cover band named SCHLITZ have proven to be false. Luckily, however, JACK ACID deliver six fun-filled tunes with alternating male/female vocals and a flanger on the guitar, for christsakes! And with a burning house on the cover, what more could you ask from this East Bay band? Good stuff. (MW)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

JESUS CHRUST/WURST - split EP

Not as "crusty" on the A-side as one might expect, and maybe they live up their name on the B-side. One shot of speed, one shot of smack. Pick your medicine. (TY)
(Squat Or Rot, PO Box 20012, Tompkins Sq Sta, New York, NY 10009)

JONES VERY - Radio Waves" LP

This record proves to be the best record of the month. JONES VERY takes punk of the 90's into new realms. Recorded live off two separate radio shows, it captures an intense rawness that the first LP fell short of. Biting guitar, solid rhythms and pounding bass chords combined with lyrics thaqt attempt to bridge the gap between personal and political leave one with a feeling of wholeness and unison that not many records seem to have right now. (MK)
(Bitxcore, Reeperbahn 63, D-2000 Hamburg 36, GERMANY)

JUDGE - "Forget This Time/The Storm II"

What a pleasant surprise! After a countless amount of generic NYHC records, Revelation has thrown us a curve ball by releasing their first comedy record... No, just kidding. But I really can't get into this. Still "hard" music, although, to their benefit, it's more slow and heavy than fast and speedy. Lyrics seem vague, too; no thanks. (WG)
(Revelation, PO Box 5232, Huntington Beach, CA 92615-5232)

KLAW - "X-Day" EP

Features Brad Davidson (ex-WIPERS) on KLAW's debut 3 song single. The A-side "X-day" is a painfully slow bass-ridden number. The B-side however was more to my liking with "Good-times" sounding like early GUN CLUB with way more spit and rawness. "Got Your Number" is what the HEARTBREAKERS would sound like today if they were into metal riffing.(MH)
(Klaw, 13A Strathleven Rd., London SW 2 SJS, UK)

KNOWUN - EP

This sounds like a lot of the current wave of North Carolina bands. Understated mid-tempo melodies with a raw feel to the production. Excellent. (MC)
(Blowfish, 68 W. 100 N., Logan, UT 84321)

LA SECTA - "our Kicks" 2x45

What a wall of fuzz! These Spaniards got the licks figured. The band pays honest tribute to some of their fave bands from the 70's and 80's. "Demolition Derby" is good shit. The SCIENTISTS really inspired LA SECTA. "Revolution" shows off some low-down dirty guitar muckraking. T REX fans might prefer the original "20th Century Boy". Both records worth a listen. (BR)
(Sympathy For The Record Industry, 4901 Virginia Ave, Long Beach, CA 90805)

LIFE SENTENCE - "Chicago IL USA" EP

Love them or hate them, here they are again. Three songs here to slam dance to. A cover of "Godzilla", a really bad ballad, and "More Punks For Profit." This all adds up to be a cool release for LIFE SENTENCE. Give credit where credit is due; they've played every bar, basement, and barn all across America. (SM)
(Doing Time Records)

LIQUID FAMILY - "Hate City USA" EP

Here's another example of what's going on in western PA these days. This has to be the first band from Washington, Pennsylvania that ever got their shit together enough to put out a 7", and my hat's off to them. Quirky and solid, it kinda reminds me of JONESTOWN a bit. Keep it up! (ML)
(Bad Idea Records, RD 5 Box 311A, Washington, PA 15301)

MAXIMUM BOB - EP

Two classic styles presented on this slab! Side A-noise funk thing with a good clean message! Side B-good ol, punk drive with some heavy rock hooks. Just a fine piece of vinyl. (SM)
(Black Box Records, Banmhofster. 1, 4355 Waltrop, GERMANY)

MEANIES - "Inside" EP

"Inside" is one of the best songs from the band's three recent releases. It's fueled by a RAMONES styled rhythm guitar with hardcore influenced vocal hooks. (MC)
(Lance Rock Records, 24-3200 Island Hwy Nanaimo, BC V9T 1W1, CANADA)

MEAT SHITS - "Genital Infection" EP

Still another heartwarming children's record mostly comprised of Tom T. Hall covers. Side one has one song, "Life Is Over", while the flipside has 57 shitty and meaty classics. Sporting a new 5-piece line-up, the MEAT SHITS are even more of a putrid force to be reckoned with now. Tipper Gore would eat her own if she heard tunes like "Regurgitation Of Feces" or "Testicles Shredded". Heavy duty. (CD)
(RCF Records, PO Box 5284, Norman, OK 73070)

MELVINS - live LP

The "Your Choice Live Series" has finally reached a pinnacle. These mop-topped, techno pop whizzes really know how to let loose on cuts like "Fernando" and "Take A Chance On Me". Their subtle nuances and freeflowing harmonies are guaranteed to compel even the most hardened opera fan to cry. Yannick's mastery of the knee cymbals steals the show as does Abdi's superior rendition of "Anyway You Want It" on the spoons. This could only be surpassed by having been at this show in person. The trapeze act alone must have been spectacular. (CD)
(Y.C. Live Series, Tobby Holzinger, Mittelgasse 7, 6501 Nieder-olm, GERMANY)

MONSTERLAND - EP

Noisy, garage pop with a early Boston feel. The instrumental interaction is tense, driven and energetic, and combined with cool discordant melodic chords it makes this a good 7". (MK)
(Threshold Records, PO Box 278, Brookfield, CT 06804)

THE MUFFS - EP

It's got some nifty harmonies and a fun garage aesthetic that you might expect from a band with ex-PANDORAS (Kim and Melanie plus two other guys). That plus a BARRACUDAS-like beat pretty much somes it up. As with the good neo 60's inflected stuff, innovation isn't the point, it's fun for what it is. (IR)
(Sympathy)

NAKED AGGRESSION - "They Can't Get Me Down" EP

One of the best 7"s I've heard in quite a while. This release combines the excitement, political rage and female vocal power of the early AVENGERS with the pure energy and raw drive of early 80's L.A. hardcore. Awesome debut! (TY)
(539 W Doty, Madison, WI 53703)

NAPALM DEATH - "Death By Manipulation" LP

If I'm not mistaken this collection contains all of the tracks from the "Mentally Murdered", "Suffer The Children", and "Mass Appeal Madness" EPs. Surprisingly, the newest tracks blaze hard with substantially better production and tunes than the "Harmony Corruption" LP. You know what they're like so I won't pummel you with 20 adjectives for "brutal". Both old and new material sounds good together...good enough to kick down some bones for this one. (CD)
(Earache, U.K./Relativity, U.S.)

NEGAZIONE - "100%" LP

Another release by this long-standing Italian band. It's a mixed bag of styles similar to their recent releases, about 1/2 crunchy metallic rock, a few steam rolling punk cuts, and a couple DAG NASTYish tracks. Personal lyrics, nothing godlike; but fans will enjoy. (WG)
(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

RECORD REVIEWS

NO FRAUD - "Elected" EP

Wow! Dan I hate to tell you this, but I do actually like NO FRAUD. For two songs of this NF actually do away with their hyper-fast brand of HC and blow me away. The flip contains two songs that're more typically associated: F-A-S-T.Damn, I can't "believe" it, a NO FRAUD record I totally like. Buy it now. (LD)
(Stiff Pole Records, 3665 E. Bay Dr. #204-271, Largo, FL 34641)

NO TOMORROW CHARLIE - "Status Quo" EP

MELVINS meets early CELTIC FROST metal-grunge, which crunches and grinds as you would expect. Next time you play in Aslst, put my aunt on the guest list. (WG)
(NTC, PO Box 59, 8560 Weuelgem, BELGIUM)

NO MEANS NO - "0 +2 = 1" LP

So, everybody has heard NO MEANS NO, and all the fans are gonna buy this anyway, so who cares what I think? Why review it? Well, makes me feel important to pass judgement on such a great band, so... Is this as good as "Wrong"?... No. Not nearly as catchy. A lot more of the slow stuff. Brilliant musicianship, vocals and lyrics, phrasing and play on words is great; but the whole thing struck me as kind of tedious. Then again, compared to most other albums, this is great. (GF)
(Alternative Tentacles)

NOMEANSNO - "Oh, Canaduh/New Age"

Today's most popular Vancouver "underground" band pays tribute to its regional punk rock roots by covering THE SUBHUMANS and DOA. Excellent versions, short and to-the-point, which greatly contrasts with the band's usual very long song/very long set format. Sometimes they do a RAMONES cover live, which gives you a taste of how they can wallop the shorter/faster/louder approach. (TY)
(Allied Records)

NOZEMS - "Lovely Sort Of Danger"

This is the second album from this Netherlands guitar band, and it's an even stronger collection of songs than their debut. Pop-punk with good vocals in English with harmonies and strong production. (MC)
(Big Store, Grosse Riedbruchstr., 12 D-4600 Dortmund 15, GERMANY)

ONE 2 ONE - EP

Kind of straight edge-y, kind of melodic, and full of sincerity and friendly progressive thought. (KG)
(Yukon Ho! c/o S.P. 40, Nunthorpe, M'Bro, Cleveland, ENGLAND)

OPPOSITION PARTY - "Brain Fucked" EP

Maximum Singaporecore stampeding along the same route as European thrash did 10 years ago. It's an old dusty trail but OPPOSITION PARTY manages to kick some life into it with four inspired efforts. No startling revelations here but...so what, they're living in fucking Singapore with no scene. At least these guys are breaking new ground in a stagnant area. The tunes are punk and disorderly. The lyrics are about stupid people and people who aren't stupid like others think. I'd pick these guys to play a hoe-down anyday. (CD)
(New Wave, A.P.M.C. B.P.N°6, 75462 Paris Cedex 10, FRANCE)

OX BOW - "King Of The Jews" 12"

This is so out there that it's actually here and now. Eugene, Niko and the boys return with an insane, totally psychotic slab of heavyness sure to curl even the most jaded listener's toes. Shifts gears more often than an Indy car, always to the last thing you would expect. I've never taken acid—now I don't have to—you just have to hear this. (ML)
(CFY, Box 6271, Stanford, CA 94309)

PAOLINO PAPERINO BAND - "Fetta" LP

At times, it sounds like it's straight outta England, circa 1977. At other times, it sounds like blazing ska ala BAD MANNERS. And, for one song, they even go 'thrash-funk". The majority of this shows some real talent, and I'll bet they're real popular locally. Cool record and a great effort all around. (MW)
(Dischi Rock, Via Del Voltone, 11, 41100 Modena, ITALY)

PBR STREETGANG - "This City/Talking to You"

Who the hell is this band? Two rockin' numbers with memorable tunes and energetic performances. I have to say side B is the real winner. Punk. (LH)
(Good Vibrations Records, 121 Great Victoria St., Belfast, IRELAND)

PEGBOY - "Strong Reaction" LP

3-Chord Monte just knocked the socks of my god damned feet the first time I heard it. It was true wonderful record love. This is their third release, and boy howdee is it fucking awesome. I listen to this constantly. Wowee zowee, tré melodic, lots of zing, geez is this cool. I can't wait to see em' live. (LD)
(1/4 Stick)

POLSKA MALCA - LP

Thoroughly entertaining instrumental cow-punk from Yugoslavia. There could be fun comparisons to MEAT PUPPETS and MINUTEMEN. No words necessary. Engaging titles: "Master With a Snowflake", "In One Hand a Bottle, In The Other a Tommy Gun". Accomplished musicianship abounds. Good changes of time signatures. (BR)
(RPN Records, Lindenweg 13, 4763 Ense 2, GERMANY)

THE POOH STICKS - LP

These 1988 and '89 BBC radio sessions document the early pop genius of this band. All the songs appear in other versions elsewhere, but these recordings are comparable. Pop fans will want to buy or tape this. (MC)
(Overground, P.O. 1NW, Newcastle Upon Tyne, NE 99 1NW, UK)

PULLERMAN - EP

Six songs, color sleeve, kinda clever. At times it sounds like a more metallicized BIG DRILL CAR, but retaining a blandness all of its own. I hate to slag stuff, but this had me snoring. (MW)
(RNP Records, Gartenstr 36, 5757 Wickede/Ruhr, GERMANY)

RAUNCH HANDS - "Detox Moon/Commotion"

The RAUNCH HANDS work well inside the confines of BUCK NAKED and GARGOYLES pervert-a-billy swamp residue. There's some notable slide guitar work and a tetch of SCREAMIN' JAY HAWKINS lurking here. The "Commontion" cover (CREEDENCE) is good—spunky, fast and country-tinged. (BR)
(Giant Claw, GPO 5424, Melbourne 3001, AUSTRALIA)

RAY AND PORCELL - "Fame/Broken Glass" EP

The cons: Why do I want to refer to RUSH to describe Ray's tonal quality? And why does big time house music come to mind upon hearing the heavy duty "drum technician" work herein? The pros: The guitar sound defies current standards of beauty, and the ideas expressed are poetically stated with honed imagery and emotion. I'll probably dig this in a month. (KG)
(Revelation Records)

RICHIES - "Spring Surprise" LP

What happens when you cross Monty Python and the RAMONES in Germany? Well I guess that this is what ya get. Chainsaw punk rock w/lyrics about bikes and "chicks," reunification, and the Bangles. Fuckin' cool man. (LD)
(We Bite Records America, PO Box 10172, Chicago, IL 10172)

RISE - LP

Rather ineffective drawn out pop rock. At times, a slight edge seems like it will take this record somewhere, but it never hits. The songs blur and provide for an indistinct bland experience. (MK)
(RPM, Lindenweg 13, 4763 Ense 2, GERMANY)

SNFU - "The Last of the Big Suspenders" - LP

The last installment of this great band. Side A is a tight live recording of the band's last Edmonton show. While side B sports various old out-take tracks and different versions of released material. Overall, a wonderful collection of hardcore that's always been more than a "Grunt, Groan, Rant and Rave." (MS)
(Cargo)

S.T.P. - "Hate is the Move" EP

Pretty HC. I get a slight "Pay to Cum"-era HR vocal feel on two of these three songs (plus there's an intro instrumental) and this very distinct "Slip it In"-era Henry Rollins voice finds words to say, too. A song called "When I'm Gone" should have been put on a flexi and inserted in all the latest metal rags - it just doesn't fit in with the other cuts. From Cambridge, MA (not the all-female group). (KG)
(Lost & Found Records, IM Moore 8, 3000 Hannover 1, GERMANY)

SAD SACK - "Heinous Bitch" EP

An obnoxiously noisy record as one that's recorded on a panasonic tape recorder would be expected to be. You got the screeching 'bleah' vocals combined with primitive guitar twanging and incompetent drum machine programming, all grounded up into an unrecognizable audio mush. Sorta like the MENTALLY ILL's classic "Gacy's Place" mixed with early HALF JAP. Almost ground-breakingly obnoxious. (HD)
(Erl, 418 Madison Ave. Albany, New York 12210)

RECORD REVIEWS

SANITY ASSASSINS - "Not What You Think" EP

This starts out slow with dreamy blues/acid feedback and deep emotive vocals. "Razorblades" rocks into a JEFF DAHL/PAT TODD type of uptempo romp. The bluesy vocals and ringing guitar conjure up memories of GUN CLUB. A good record. (BR)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

SEA MONKEYS - EP

A two-song single of some serious fun, at times reminding me of the NEW YORK DOLLS. Rockin' punk that's probably a blast live. With Jerry Lewis on the cover how could you go wrong? (MW)
(Vital Music Records, 81 Second Ave., NYC, NY 10003)

SHARON TATE - "Lipclamp" EP

An odd mixture of moody guitar work, substandard vocals, punk rhythms, tweeked souds, ect. Perhaps a new genre is among us: "Atmospheric punk"... (WG)
(Sharon Tate, PO Box 25283, Fresno, CA 93729-5283)

SHIG FIT- LP

A horrible record. In fact, one of the worst records I've ever heard. Inane lyrics about frogs and pasta and trucks backed by an inept (but boring) rock band whose idea of humor is a "Fight For Yor Right"/"Macho Man" medley. Hard to believe this got pressed. (BD)
(Arm Fever, 130 Leroy St, Binghamton, NY 13905)

REPULSION - EP

They're back and with the exception of one less band member they're still the same. Still fast, still harsh, and still fascinated with the darker and gorier side of life. REPULSION delivers deathcore the way all of us thrash idiots like it: loud, unstoppable, and creepy. The production could be a mite heftier though. Other than that, my only complaint is that this isn't an album instead of a 7". (CD)
(Relapse Records, PO Box 251, Millersville, PA 17551)

SLUG - EP

Dirty dirty boys at play again! Another outstanding piece of shit! Super distorto guitar and bass, pounding drums, raging vocals - dirty dirty boys. Their music isn't slow, but their brains are if they hang with kingpins like DUH. (SM)
(Sympathy For The Record Industry)

SO MUCH HATE - EP

Angry, powerful HC with hints of crossover is what they play. The B-side has cool guitar hooks and harmonies that make this a winner. From Norway. (MW)
(X-Mist Records, Meisenweg 10, 7270 Nagold, GERMANY)

THE SOLAR LODGE - EP

Beat the butcher into the block! Heavy dirge! Gasping for air, death dirge, rockin sounds. Side two is a bit more pop-rock. The cover is cool. (SM)
(Beat Butchers Records, Kungsholmsstrand 141, 11248 Stockholm, SWEDEN)

SOLOMON GRUNDY - EP

Flippin' through the records at MRR! What pops up? A band doing a serious cover of RUSH's "Spirit of Radio." Huh? Flash back to high school; just came back from lunch, smoked a big fatty with PCP in it. Fucked up, man - get the picture?? What is punk rock coming to!? The b-side sounds like a cross between HÜSKER DÜ and RUSH with whiny vocals! (SM)
(New Alliance Records, PO Box 1389 Lawndale, CA 90260)

SOULSIDE - 2xEP

A seven song double 7" of "emotional-core" recorded live in Germany. Sound quality is sort of rough on this, but I'm sure fans will overlook this fact and scramble for it. Only a thousand pressed, so get to it. (MW)
(Komist A, Sterneck-Eichenheeg 12 B, D-6457 Maintal 1, GERMANY)

SOUND BITE HOUSE - "Dinner With Julia" EP

Really garage production meets snot-nosed punk. Very basic, a la '77, with no frills attached. A nice follow-up to their debut giveaway 7". (TY)
(Behemoth, PO Box 912, E Northport, NY 11731)

SON OF SAM - "Fingers/Life in Reverse"

Two songs taken from the "Hotel Terminus" cassette. Mid-paced hardcore with a demo quality feel to the recording due to the surrounding echo. "Life in Reverse" is the better of the 2 cuts here with lyrics focusing on despair and the music being shouted melodic punk.(MH)
(44 Caliber Records, 489 Prentis #26, Detroit, MI 48201)

SPANISH FLY - "Here She Comes/Take It Easy"

I have to believe this is the result of too many SubPop records being imported into Finland. It sounds like BILLY IDOL singing for E.L.O. Why are people making records like this and why do they send them to MRR and why does Tim give them to me to review? "Gimme some of that old boogie woogie?" (KK)
(Kill City, Box 47, 00531 Helsinki, FINLAND)

SPUDMONSTERS - EP

Uhhhh well, aggressive HC on warped yellow vinyl. Kinda metallish, kinda moshish tang. Godzilla, masturbation, gossip rags, and poverty. Honestly this isn't my thing, but it's really quite solid nonetheless. (LD)
(Smog Veil Records, 441 E.222 Apt. 13 Cleveland, OH 14123)

STARFUCKERS - "Brodo Di Cagne Strategeco" LP

A record in Italian with lotsa lyrics/poetry all spouted in said language and of course totally meaningless to me. The music consists of a constantly bleating saxaphone over a pretty happening 'post-punk' groove (ie heavy on the bass/drums and noisy guitars). Imagine a more sedate BLURT (or even ROMEO VOID) with Italian spoken word over it and you get the idea. (HD)
(Electric Eye, dCP 144-27100 Pacua, ITALY))

STEADFAST - EP

Oh geesh, I have this love/hate feeling towards S.E. bands, lyrically "smoking bad, Jolt Cola good" lyrics don't excite me, but this stuff always has sooo much energy, hey I like this record, and they make a few good points, but guys drinking a beer once in awhile is not the end of the world. Lighten up, don't be so positive. (LD)
(Thinking Smart Records, 198 Caterbury Rd. Newton Hall, Durham, DH1 5NG, UK)

STEAMIN CUP OF JOE - EP

Pretty much straight "rock" here with a slight SCREAMING TRESS likeness to it. Fairly retro riffing (in an early 70's/cheesy psych vein) lethargic grooves and a general lysergenic ambience. Only one rocker in "Vomit Song". A little too psych-damaged for me but pretty convincingly so. (HD)
(227 Wingfoot Dr. Shreveport, LA 71106)

STRAWDOGS/FREEZE - EP

STRAWDOGS rockin tuneage, balls out Dude! Personally, I'll stay with the FREEZE side; solid punk rock! A-OK!!!(SM)
(Lost and Found, IM Moore 8, 3000 Hannover 1, GERMANY)

STRONGBOX - EP

Twangy, jangly, quirky punk with some thumping rock rhythms. Not amazing. (WG)
(Bullet Head Records, PO Box 13209, Gainesvile, FL 32604)

SUGARHED - "Iffy/Hey You"

"Iffy" has acoustic stuff into non-amazing heavy rock, while "Hey You" has light sounds into funky Hendrixian rock. Fair. (WG)
(Zodiac, 6611 Somerset St., Harrisburg, PA 17111)

SUPERFETAZIONE - "Scarecrow" EP

This Italian band has some lyrics in English, some in Italian. Slow and quicker-paced 4-chord punk with some poppish melodic elements thrown in. Vocals stand out (loud!) but make the music feel quieter with a removed feel. (MK)
(Reiger Records, Lieven Bauwensstr 20, 8200 Sint-Andres (Bragge), BELGIUM)

SUPERCHUNK - "No Pocky For Kitty" LP

A largely enjoyable pop punk romp. Most songs are pretty upbeat with lots of power and guitar, but I found myself wishing a few of the slower cuts had a bit more oomph to ensure rejection by the college radio crowd. (TY)
(Matador)

TAR - "Jackson" LP

This is a fine and dandy record with the band sounding more confident and breakneck than I've ever recall hearing. A band that tread in the time honored Chicago tradition of BB/NRAYGUN but now imparts its own authoritative presence to the precedings. Some real boss tunes, instruments that pummel as precisely as the tools pictured on the cover and an almost scientifically focused grit. Awesome to behold. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S. Minneapolis, MN 55404)

TESCO VEE & WHITE FLAG - "Hot Rails To Hell/Nervous Breakdown"

Herein we have a faceful of steamy testesterone punmping humorous and oh so scary fun pound the pud rock. Good jacket art. (BR)

(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

RECORD REVIEWS

THERAPY? - "Babyteeth" LP

THERAPY? perform an often powerful blend of sturdy, well-produced, bassy rock'n'roll with some good arrangements; the band's best when they let loose with the noise. The wall-of-sound approach gets kudos from veteran MRR staffer Kent, who is looking over my shoulder waiting for an adoring review. (SS)
(PO Box 493, Belfast, Northern Ireland, BT9 3JZ, UK)

TRANSILVIA - "Screaming in the Basement Strapped to a Leather Spider Baby" EP

Rhythmically and instrumentally similar to BIG BLACK (big whopping rhythm section noise) although songwise they sometimes come closer to the MELVINS especially on "Hit by a Machine". But basically the band's sound and approach is inspired by Albini and co. They do add cool extraneous stuff like samples and clanging percussion and despite an overly raspy vocal sound (and the similarities to you know who) this is a-okay (HD)
(Well Primed, PO Box 35, New Brunswick, NJ 08903)

TRBNGR - "Vaya Con Satan" EP

Dark, brooding IGGY in a cardboard tunnel. What a bleak existence—squealing. complaining, shrill voices learning to rejoice. These guys from Oslo, Norway have been studying James Williamson's work. The STOOGE-isms are successful. This rocks. (BR)
(Sympathy For The Record Industry, 4901 Virginia Ave, Long Beach, CA 90805)

TRIMAD - EP

Pretty hot stuff here. Ragin' UK '77ish punk played well with original arrangements and mucho style. The B-side even has two reggae-style rockers. Sure to please all you bondage-pants-wearing, CLASH-worshipping punks out there. (MW)
(Taffy Records, c/o Schiano Roberto, Via S,. Ippolito N8, 50051 Castelfiorentine, Firenze, ITALY)

23 TIL - "Allt Vad Jog Vill Ha" LP

The latest from this Swedish pop band has a few good tunes scattered along the way, but not enough to fill an album. The production is good, and understanding Swedish might help one appreciate more of the songs. (MC)
(Beat Butchers, Kungsholmstrand 141, 112 48 Stockholm, SWEDEN)

U.F.D. - LP

Bastards from hell. A twist of every intense music that we know: jazz drums, breakneck speed metal, English punk, hard rock, and yes, even some grunge metal. Add a psycho singer who sings in German and a little English. The singer is a cross between Freddy Krueger and Doc Dart. This slab comes with a 32-page booklet full of lyrics, art, and comics. I have a strong feeling this P.C. singer is twisted in more ways than one. (SM)
(Bomb It Records, Hirschstraße 21, 6450 Hanau 1, GERMANY)

UNEARTH - "Pitchpoint" EP

Heavy and a bit psychedelic, Seattle's UNEARTH unearth a decent single. This kind of a more punk MELVINS almost at times. Nice to see Jack Endino still turning the knobs, too. (ML)
(New Rage, PO Box 85571, Seattle, WA 98145)

UNION MORBIDE - EP

Really good melodic hardcore. The music is a cut above the average, fast (real fast) and mid-tempo. Vocals are pretty weird - sounds like a cross between Greg Graffin and early Gary Floyd. But it works well, makes for a great record. (GF)
(Let's Make Our Own Records, HOLLAND)

UNITED MUTATION - "Gotterdammerung" EP

It's nice to know that every single time a decent sounding tape of UNITED MUTATION surfaces, Lost & Found will release it on vinyl. I'm being sarcastic. How many retro discs do we need, gang? I think three is more than ample. Sure their brand of early DC growlcore was great but now the fine line of overkill has been crossed. Superfluous and embarrassing. (CD)
(Lost and Found Records, Im Moore 8, 3000 Hannover 1, GERMANY)

URGE - "Why Hide The Lie" LP

One look at the cover and I thought it'd sound like IRON MAIDEN, but thank the nonexistent God, it didn't. What it did sound like was a fairly decent metallish punk, sounding almost like CHRIST ON PARADE or NEUROSIS if they went for a more commercial sound. Go figure. The production is so clean you can eat off it. Yeah, I thought it was strange too. Somehow, somewhere, this'll probably be a hit.(MW)
(RPN, Lindenweg 13, 4763 Ense 2, GERMANY)

VERTEBRAE - "My New Home/One Cigarette"

These noise-meisters manage to take a jaunty beat-happy song and twist it into a depressing bleary-eyed hypertensive guitar furnace. The bass thuds along to the smashing of amps. It's all futile. All is grim. Uplifting sounds like this can help. (BR)
(Erl Records, 418 Madison Ave, Albany, NY 12210)

VOICE OF REASON - "Parody To The Righteous" EP

Time to polish up them thar Doc's. VOICE OF REASON just beg yer feet to mosh like a simian on acid. Guitar heavy, back breaking crunchcore with the NY sound. Similar to RORSCHACH in style and execution. Primo lyrics. I dunno where they're from but despite the forgettable name, they kick booty. (CD)
(Mindseye Records, no address)

WHEEL - "Lessons Of Tragedy" EP

Powerful and painful emotive hardcore. Like this cuz it changes tempos, provides contrasts, doesn't get bogged down in the doldrums. Lots of fight to it. Progressive hardcore with the accent on *hardcore*. Out of Ireland. (TY)
(First Strike/Revolver)

ZENI GENA - "Bloodsex" EP

Caught this Japanese band live and didn't enjoy them too much. Kinda slow Sabbath/Zepplin/Hendrix riff, driven music with an experimental influence. 3 cuts, OK. (WG)
(Baby Huey, 9028 E Rancho Real, Temple City, CA 91780)

ZIP GUN - "Brady Girls" one-sided 45

Yoweezowee, Jan and Marsha Brady trivia gracing the cover of this single. Can't go wrong there, sometimes you just know something's gonna be good. No let down here buckaroos nice tough punk n'roll, that zips along at a nice clip and has more bite on it's one song than most of the stuff I've heard lately. Too bad there aren't any more songs. (LD)
(Empty, PO Box 12034 Seattle, WA 98102)

V/A - "Fuck Straight Edge Volume 2" EP

TESCO VEE's HATE POLICE cover THE FIX's "Vengence" and GANGREEN's "Alcohol" while JUST SAY NO do THE MEATMEN's "Toolin' for Anus" and THE WEIRDO's "Neutron Bomb". Absolutely great: raw, nasty, fast.... How could you go wrong with songs like these" (MH)
(Staplegun Records, PO Box 867262, Plano, TX 75086-7262)

V/A - "Giovantu' Sonica" LP

This Italian compilation features eleven bands covering a variety of SONIC YOUTH tunes. I was never a great fan of the band, but the STARFUCKERS' version of "Death Valley '69" connects with its amphetamine powerchord energy; the other songs vary in consistency, but range from modest rockers to spooky industrial sleep-inducers. (SS)
(Electric Eye, CP 144, 27100 Favia, ITALY)

V/A - "Life is Change: Vol. 2" LP

A very slick looking comp. - bands are European and American - lots of familiar names: SOFAHEAD, SPERMBIRDS, ALICE DONUT, LIFE BUT HOW TO LIVE IT, SAMIAM, PULLERMAN, & BOX HAMSTERS. One neat thing is most bands have 2 songs on. Basically, a lot of kind of dark sounding pop post-punk stuff. So, if that is your thing, you'll love this - great quality all the way round. (GF)
(Beri Beri Records, Marschner Str. 32, 2000 Hamburg 76, GERMANY)

V/A - "Teriyaki Asthma Volume VI" EP

One song apeice by OLIVE LAWN, THE THROW-UPS, UNREST, and THE PAIN TEEN. There's not really too much for me to grab onto, except for the rockin' OLIVE LAWN cut and the swingin' PAIN TEENS cut. Worth and ear. (WG)
(CZ, 1407 E. Madison #41, Seattle, WA 98122)

V/A - "Where Are They Now File" EP

Uh-oh, somebody's in big trouble now! A bootleg with a conscience. Four bands; CHUMBAWUMBA (with that DEAD KENNEDYS guy on vocals), L7, NO MEANS NO, and GRAY MATTER. One song each, with three out of four bands here doing covers of someone else's material. And if that wasn't enough, it comes with a 20 page booklet compromise of borrowed articles from zines past and present, many of them forgotten classics. Bootleggers could learn a lot from this one. (MW)
(Pop Bus, no address)

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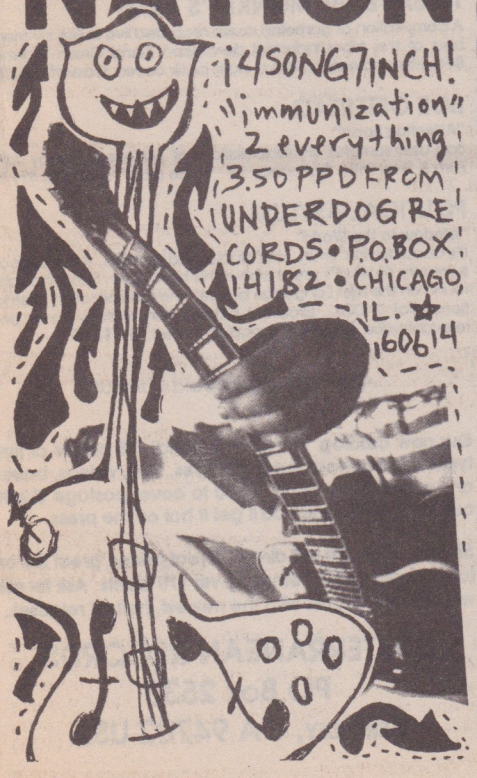

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WHATS THE SCOOP ?

By Heather Choy

This month's question:

What was your most successful vandalism job?

John Olson, age 16, Alameda, Ca

"The vandalism that I succeeded in was throwing a 50 pound rock through the front window of a car."

Danny, age 22, Long Beach, Ca

"I mummified this guy's car with toilet paper. None of his car was visible."

Andrew, age 21, Santa Rosa, Ca

"In high school, on the last day in my senior year, I climbed a flagpole and my friend hoisted up 5 tires which we put over the flagpole. Five sturdy, rubber tires."

Mark, age?, East Bay, Ca

We forgot to record his answer, but it was about this guy that always used to drink his bottled water so once he pissed in it and mixed it up with water and gave it to the guy and he drank it.

Dan, age 18, Alameda, Ca

"It was on my 16th birthday and I was really pissed at my mom and my sister and so I took a hammer and smashed in the front windshield of her brand new BMW."

WHATS THE SCOOP ?

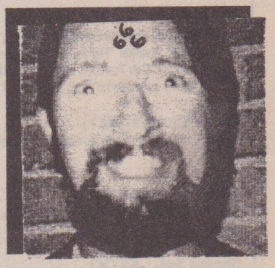
& Linda Oosterman

Melvin, age 15, West Hollywood, Ca

"The best vandalism I've ever done was break into a house and flip every single piece of furniture, the stove, the fridge, the fishbowl, the birdcage, everything else. I did this everywhere, all across the country. This is why I'm drinking non-alcoholic beer. I don't want to do that shit anymore. Don't let NO F/X stay at your house."

Groggy, age 18, Humbolt County, Ca

"I broke windows, I spray painted, the usual shit and one time me and Erik and Mani, we pissed in someone's icetray and put it back in the freezer. That was pretty sick."

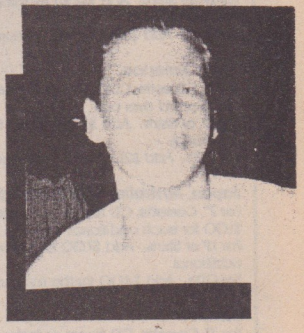


Murray Bowles, age 39, Santa Clara, Ca

"I don't do vandalism. I don't even hedge dive."

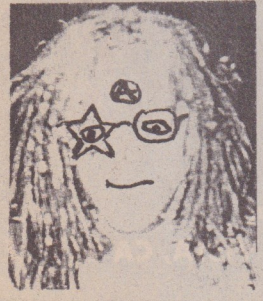
Lou and the tall guy, ages?,
Concord, Ca and Gilman regular

"We're not into vandalism."



Frank, age 16, Alameda, Ca

"Lighting curtains on fire at a party."



Pete, age 22, Oakland, Ca

"During the war protest I circled all the E's and the A's on the Wonder Bread trucks as they drove by."

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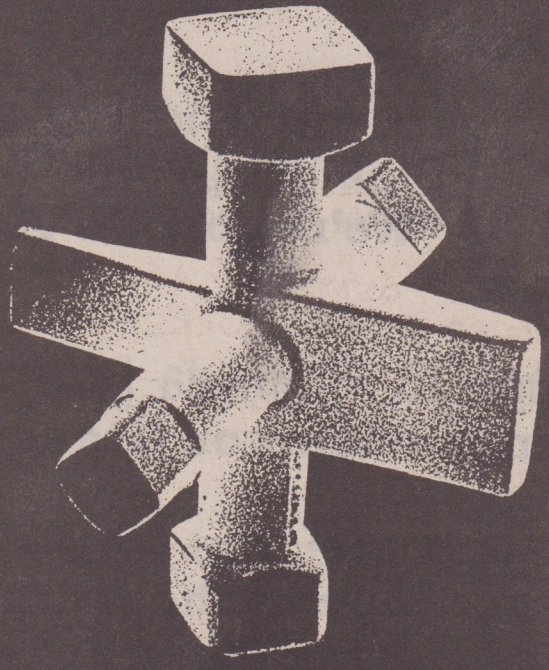

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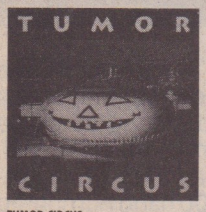

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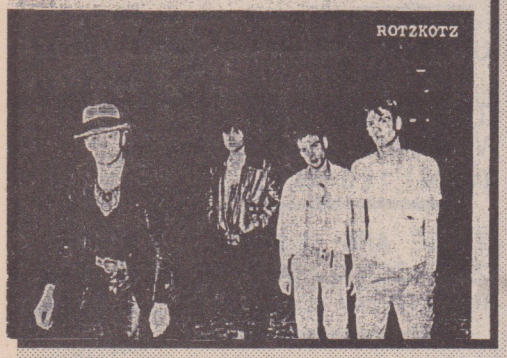
WELCOME TO THE SCUMPIT

By Holger Schmidt

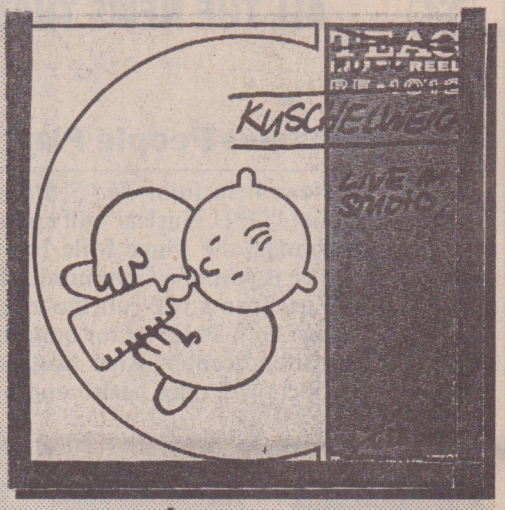


I noticed that there wasn't a Scumpit for a long time so I thought to write an article about some rare German records. This one contains some records which were released in Germany between 1977 and 1982 when the bands still played punk(rock) or some sort of pre-hardcore. There is no particular order this time, but I am planing to write some better investigated articles about special labels or bands in the future with help from a friend.

Let's start with the first punk band of Germany, MALE. They were formed in 1976 and released 1979 their first lp called "Zensur und Zensur" on a small label called Rock On, 1000 were pressed and numbered. The lp was recently rereleased but with a different cover. The original cover was white only with a small print on the frontside, the cover of the repress is colored and with loads of pictures on both sides. Later the same year the band release a single called "Clever & Smart" with "Casablanca" on the b-side on Rondo, also a very small edition. Their music is easy to describe as a CLASH-influenced punk-band with a more or less typical German feeling which got a lot of other German bands in the first couple of years of the punk-movement.

Another band out of that time was ROTZKOTZ, their debut LP came out in 1979 called "Much Funny", their sound was pure punk rock like '77 english punk bands and they also sang in English (MALE sang in German like most bands back in that time). The LP was released on Hipocrite Music which seemed to be the bands own label to release the LP. The album was rereleased later too. ROTZKOTZ released another album in 1981 on No Fun Records but with different music using synthesizer, etc..

RAZORS from Hamburg released a couple of records, the first one is a 7" "Christ Child/Enemy", which was self produced. It got a raw and dirty sound which totaly fits in their powerful sound. They also sang English lyrics. "Enemy", the b-side, is the hit of the record, which was released in 1979. In 1980 the band released two records on Rock-O-Rama Records, an album and a 7" EP called "Low Down Kids". At the end of this article I will tell you some facts about Rock-O-Rama Records. The RAZORS released later a 12" EP called "Banned Punks" (around 1982)



which was also a great punk-rock record with a powerful and aggressive sound on Konnekschen.

Another great band which released their records on Konnekschen were THE BUTTOCKS. Two 7" EPs came out during their existance, the first was Konekschen 51 and contains four songs: "BGS GSG/ Bonanza/You!/Kreatur". Their lyrics were in German and English and their songs were sometimes as fast as later hardcore bands. Their second 4 song ep called "Vom Derbsten" came out one year later in 1980. In the mid-eighties, long after their split, an album, half studio/half live-material, came out in a limited edition of 1000 hand numbered on Weird System Rec.. This year on the same label will come a full live album.

KUSCHELWEICH was an early fun punk band playing a lot of coverversions of Christmas songs, "Bonanza" and such stuff. They sang in German so their funny lyrics will only be understood from someone speaking German. In 1980 they released their first 7" EP called "Live im Studio", in 1981 their album which was self titled, both on Geebeedee.

KENNZEICHEN D played enjoyable melodic punk with nice sing-a-longs, their album came out in 1981 on Moderne Musik Tontrager. This label released an obscure 7" called DIE "NAME" SCHALLPLATTE with no information about the band (or the correct name of the band) or any song titles. Two songs are on the record, simple punk with an aggressive shouting singer. I've had that EP for 8 years now but I can't understand a single word of the lyrics of the first song! The record is nevertheless really enjoyable and collactible.

HERMANN'S ORGIE released a 7" EP in 1979, a second edition came out in 1980 with a numbered cover, and the same year they released an album called "Die moderne Welt und andere Disharmonien..." which is one of the best German punk records in my eyes, great melodies and vocals, sometimes with a reggae touch. They also used a saxophone, their lyrics were in German. It was released on Neiland Tontrage.

The cover of my record is black and white but I also saw an edition with a red/white cover which seems to be the second edition.

CLOX from Dortmund released their first album in 1983, 500 were pressed but because they were only popular locally it sold very bad and

available for a long time. They got an English vocalist so they sounded like English punk bands. Later they released a mini-LP and an album but never earned any popularity outside Dortmund.

ARTLESS, formed in 1979, released a 7" EP in 1981 called "Mein Bruder is' en Popper", 3 songs which were totally funny and memorable. They sang in German. This year, ten years after their split, an album was released by Teenage Rebel Records which contains the demo from 1980.

The German band OUT OF ORDER (there must be a couple of bands around the world which got this name) released in the early eighties an album called "Open Prison" on H'art (the CLOX album also came out on this label), they played melodic punk/hardcore influenced by the English Oi!-music. The album contains a cover version of "Holocaust" (CRISIS). The vocalist came from England. OUT OF OUR HEADS was a coproduction of band-members of OUT OF ORDER and AHEADS, the ep called "Riot EP" released on Riot Records. You can find the cover on POISON IDEA's "Record Collectors...".

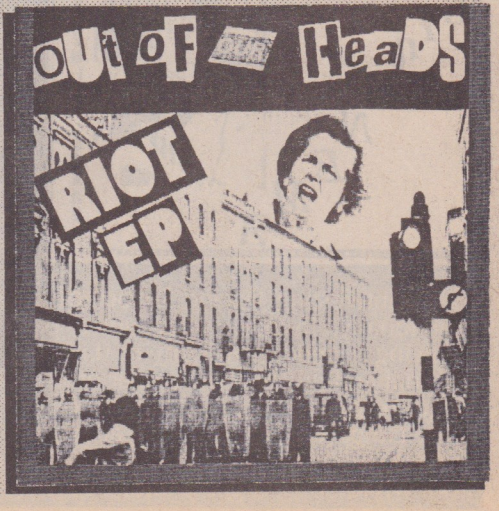
Another obscure record came from Berlin, the band is called SOILENT GRUN, the 7" EP "Die Fleisch EP". On the cover is no information about the band and there are also no song titles. The music is totaly simple punk, and the best part of the record is the lyrics, total fun. The record didn't sell good so the label gave it away for free later. I can't recommend the EP to anyone who doesn't understand German 'cause only the lyrics combined with the music makes the record worth a listen!

DAILY TERROR is a band which is still around but it is also a questionable band. They started as a punk outfit, later they changed the members, only the vocalist left, who turned into a skinhead. Though he seemed not to be right wing, some of his later lyrics got some kind of patriotic touch, but the worst point was their large skinhead following. They released an album recently but it was more into rock. Their early releases, two 7" EPs are collactable, the first one came out in 1981 called "Bundeswehr", the second in 1982 called "Klartext". On the cover of the second EP only two songs were slated, but the EP contains another one. The first EP came out on No Fun, the second on Aggressive Rock-produktion.

Some compilation albums at the end of the article, first of all "Gerausche fur die 80er", a live-compilation containing bands like ABWARTS, RAZORS, CORONERS, LIEBESGIER and SALINOS, released on Zick Zack. Two live compilation albums came out on Konekschen, both recorded at the same night. The first one is called "In die Zukunft", the second one is the English translation "Into the Future", both contain mainly the same bands: HANS-A-PLAT, KFC, BUTTOCKS, ZK and MALE. If you are more into the music than into collecting records, try the compilation album "Deutsche Punk Klassiker" which was released recently, it contains sold out EPs by ARTLESS, DAILY TERROR, HASS, DTJ and songs of the MALE LP "Zensur und Zensur".

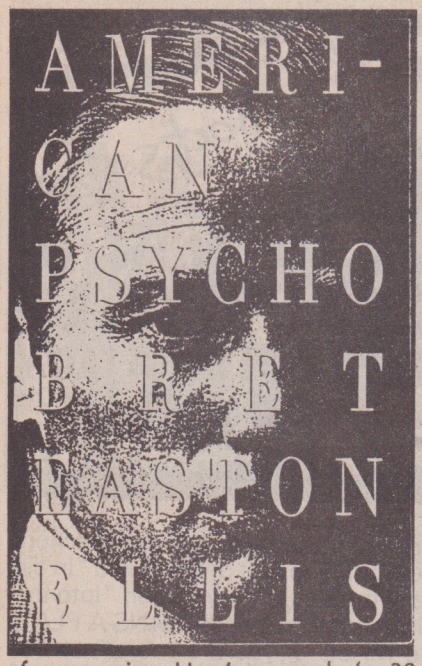
All records which I mentioned are out of print (or at least the original editions) and not available anymore, which doesn't mean you have to pay a high price for them. Most bands are forgotten these days (like HERMANN'S ORGIE. SOILENT GRUN or KENNZEICHEN D) and most people don't collect these old German records, but they are rare nevertheless. If you want more information about some special records/bands or if you want to get in touch with me just write: Holger Schmidt/ Droste-Hulshoff-Str. 42, W-4709 Bergkamen/ Germany. Tel: (0)2307/61235, Fax: (0)2307/62778.

Something about ROCK-O-RAMA RECORDS. I've noticed that a lot of poeple outside of Germany collect some records on ROR REC., I think it is time to tell you some facts about the label. It started a long time ago releasing punk and hardcore records (most of them got bad production) and a lot of bands were ripped off in those days (not all, but most). The label changed the cover sleeve without knowledge of the band, etc.. Later the label turned into an oi/skinhead label which still releases records these days! They released records of such fascist/racist bands like SCREWDRIVER, BOHSE ONKELZ and more. Most people of the German scene started to boycott the label a long time ago and so should most of you if you don't want to support poeple who spread racist/fascist messages! Don't buy ROCK-O-RAMA RECORDS, if you are into the music of the older hardcore/punk releases, make tapes of them or whatever!



BOOK REVIEWS

Reviewer: John-Ivan Palmer



Bret Easton Ellis, *American Psycho*. 399 pp. (Vintage Contemporaries). $11.00.

The neurotic Jewish protagonist of American lit has come a long way since Alex Portnoy, dropping over the toilet seat into psychosis. He's gone from choking his chicken to choking his women.

In case you've been in solitary confinement and don't know anything about it, ***American Psycho*** is the most controversial novel in America since the ***Naked Lunch*** days. It's the story of a New York yuppie serial killer and psychopathic cannibal named Patrick Bateman. No, it's not ***Silence of the Lambs***. ***Psycho*** is digits of logarithms more sickening and violent. Under the skin of his first person narrator, Bret Easton Ellis plays gadfly with a pronged stinger, stabbing the phony surface of America's latter day obsession with materialism at the expense of compassion. Here's a sample (p. 304), edited for two reasons—space limitations, and so your stomach contents will remain where they are:

"...I'm filming their deaths. I use a Minox LX ultra-miniature camera that takes 9.5 mm film...I start by skinning Torri...while she screams in vain, begging for mercy...I'm hoping that she realizes her punishment will end up being relatively light compared to what I've planned for the other one...I need to rest so I remove the head, placing it in Paul's oak and teak armoire, and then I'm...watching HBO on Owen's TV...wondering why Owen doesn't have Cinemax."

Playing that gadfly role a bit heavy, wouldn't you say, Bret?

Sure it's degenerate, but on another level it's a kick to see the first major book controversy in a long time, especially in a country that can't read anyway. Simon & Schuster, who bought the wordage from Ellis for 300 thou, abruptly canceled publication on orders of Martin Davis, boss of conglomerate parent, Paramount Communications (maker of assembly line slasher films), because he was scared to death of what it would do to his company's image. Then Vintage picked it up with *their* tongs and put it out in paperback with no advertising. They didn't need it. Feminists started a ban-the-book advertising campaign P.T. Barnum would die for, complete with telephone hotline of grisly passages you weren't supposed to read, thus doing for Ellis what Jesse Helms did for Mapplethorpe. Meanwhile Ellis and his agent, Ms. Amanda Urban, laughed all the way to the bank with an extra 75 K from Vintage.

Most critics, including Norman Mailer (who ran into similar reactions when his ***American Dream*** came out 25 years ago), are hung up on the subject matter alone—sexual psychopathology—and the raw way it's presented. Granted, you have to wear rubber gloves as you turn the pages of this vicious parody of what America has become in the voodoo economics of the 90's. But unlike many splatterpunks, whose literary dimension is as thin as the skin on stagnant buffet line soup, Ellis's work—occasional improbabilities notwithstanding—bubbles and boils with rich subtext.

The book is filled like a shopping mall with Andy Warhol-like itemizations of what people wear, what they eat in restaurants, the furniture they sit in. After a while you learn to flip through this flop. But not Ellis's characters. They are so obsessed with consumer items that they hardly recognize each other as *people* in their designer clothes and so are constantly mistaking each other for someone else. The "hero" gut-ripper, Bateman, is a seething knot of clues (even his name). He even freely boasts about the arms he's cut off, the tits he's microwaved, but his Wall Street acquaintances are in such a self-centered fog of personal gratification they either don't hear or write it off as japery.

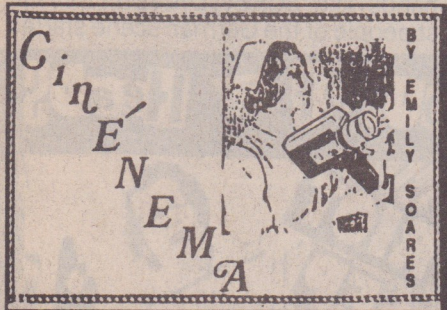
Ellis has proven himself a master at describing superficial people in ***Less Than Zero*** and ***Rules Of Attraction***, a two novel series of which ***American Psycho*** is the penultimate step three. Bateman exemplifies the conservative ideal of self-reliance and achieving all you can be. Donald Trump is his idol. Michael Milken, Ronald Reagan are up there too. He hates street people and pokes out their eyes with a knife. "Queers" get their throats cut. He likes to watch kiddies bleed to death. Bateman—an investment banker with the company epononymously named Pierce & Pierce—is a grotesque pastiche of Ed Gein, Henry Lucas, Richard Speck and that Tom Cruise of death and mutilation, right up there with Trump in Bateman's eyes, king of the butt-chompers himself, Ted Bundy.

Pain has been on the ascendent recently as a topic in literature, maybe because it makes a bigger bulge when swept under the same carpet as sex. (Witness the recent hecatomb in the Mideast reduced to little yellow ribbons on car antennas. Isn't America cute?) Historically, the French seemed to have pioneered Pain Lit (Sade's ***120 Days Of Sodom***, Octave Mirbeau's ***Torture Garden***, Guillaume Apollinaire's ***The Debauched Hospodar***), but the post-modern scalpel jockeys seem to be almost exclusively women: Kathy Acker, Karen Finley, Lydia Lunch, Mary Gaitskill, Hilary Johnson. Maybe part of Ellis's problem is that he can pee standing up. If ***American Psycho*** were more correctly written by a woman it might very well be hailed as "a provocative performance excoriating mysogyny." But as it is, Big Sister has N.O.W. found the perfect scapegoat in little 27 year old "Brat" Easton Ellis, and for a while, in the propaganda dungeon, he will be the one held down getting his peepers spooned out and his nuggets pruned back.

More or less true to the ironic blurb on the dustjacket, ***American Psycho*** is "fundamentally moral." Ellis's brutal message: mindless yuppiedom is killing us. Yet, to be the ideal reader for ***American Psycho***, you have to have the stomach of a forensic pathologist, the soul of a sadistic necrophile, and the tastes of a clotheshorse and cannibal.

Are you one of those people?

MOVIE REVIEWS



What, I asked myself during one hour and fourty-five minutes of pain, made me think that seeing **Ricochet** was a good idea? Perhaps the trailers enticed me... Lindsay Wagner, Denzel Washington and John Lithgow seemed like a bizarre enough line-up to make it interesting. Wrong. **Ricochet** is bizarre all right but not intentionally. Rather, we've got a potentially o.k storyline involving a vendictive convict (Lithgow) out to destroy the personal and professional career of Nick Styles (Washington), the guy responsible for putting him behind bars, that just doesn't work. Lithgow's megalomaniacal fixation with Styles is heavy-handed...we watch him collect newspaper stories on Styles, drool while he enlarges photos of Styles' face on the prison xerox machine, and join some in-house branch of a low-end KKK outfit. Was this film trying to comment on racial issues? Next up, the too-perfect-to-be-true Styles enters into a night-mare orchestrated by Lithgow after his breakout: psychological torture and character assassination. The mixed messages of this film are almost too messy to interpret. Styles, the do-gooder D.A. adored by family, friends and community, watches his world go down the drain and is forced to go back to the one person who can help him, his childhood friend Ice-T who runs Crack Central. T and company guard Style's wife and kids while he goes to show-down with Lithgow, and ultimately these gangster types save the day. Some lame effort is made on the "you can't forget your real friends" angle and the Ice-T posse are the film's heros, but what difference does it make? Styles goes back to being D.A. and Ice-T's character goes back to crack...still, they agree to play basketball together?! Wow! powerful and uplifting statement. In the end, any useful comment in **Ricochet** is erased by stupid, gratuitous violence, horrible writing, and stereotyped characters. And besides that, its just plain boring.

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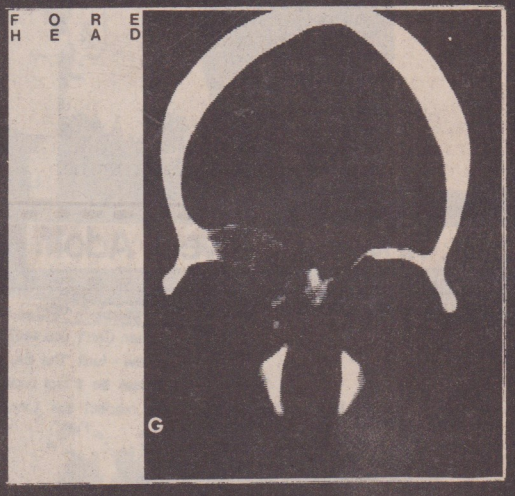

"Everything & Nothing
"I'm alright"
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STRAIGHT KATE and ANARCHO JOE

S x K x
A x J

A MODERN PUNK LUV STORY

punk

Joe was a punk.

cute chick

Joe loved Kate.

Skinz

sigh

Kate, however, loved Adolf.

Hey, I baked this cool nutroast and I was thinking that maybe later on we could go graffiti the police station and then head over to the Animal Rights benefit. The Ex is playing.

Ew. A punker.

SHOW TONIGHT!

The X

Xtreme Nonsense

Joe tried his best to win Kate's heart...

HA! Loser. Can't you see? We cancelled that show - fuck The Ex, we've got The X! It's gonna be a real bash. Besides, you should respect the Law, graffiti isn't very positive.

SHOW TONIG

The X

plus

Xtreme Nonse

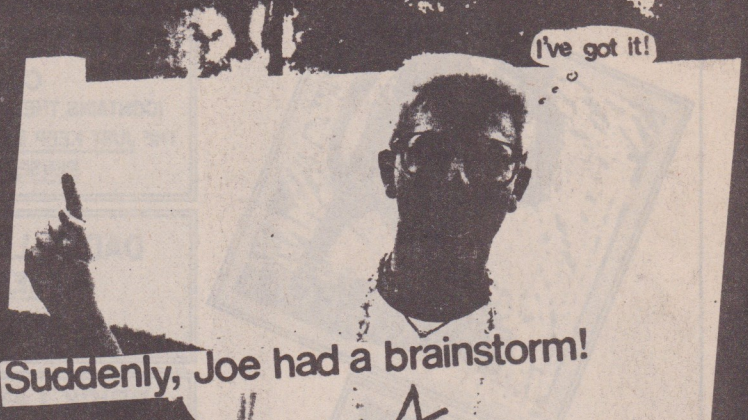
But to no avail.

What can I do?

He was at his wits' end.

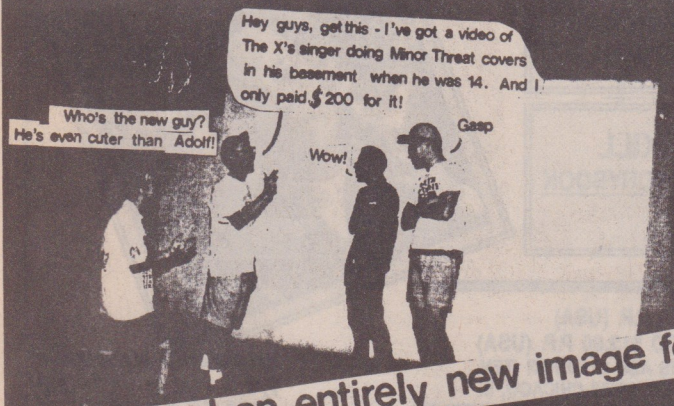
CHRISTY COLCORD

Then, later that night at the local show...



Suddenly, Joe had a brainstorm!

It was time for a radical change.



He created an entirely new image for himself.

Kate was overwhelmed.

Joe made his move...

...and they lived happily ever after.

And the moral of the story is...

In today's punk society image is more important than individuality. Power is possessions, not free thought. Fuck ideology. The revolution is over. Pack up your 7"s and join the crowd. [The girls will love you]

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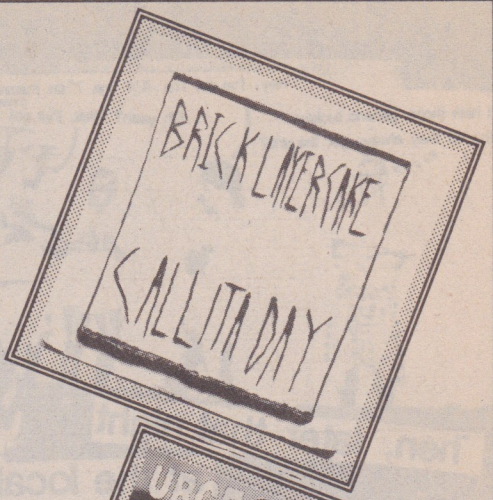

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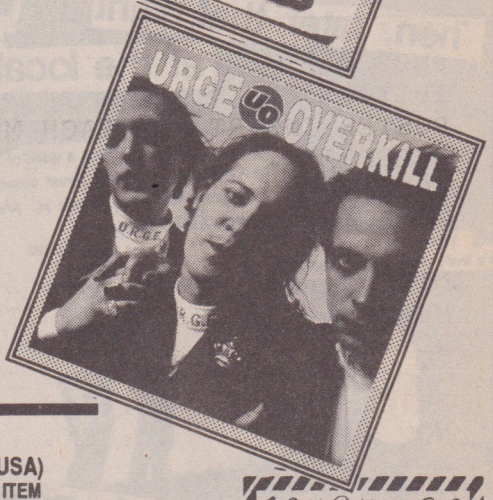

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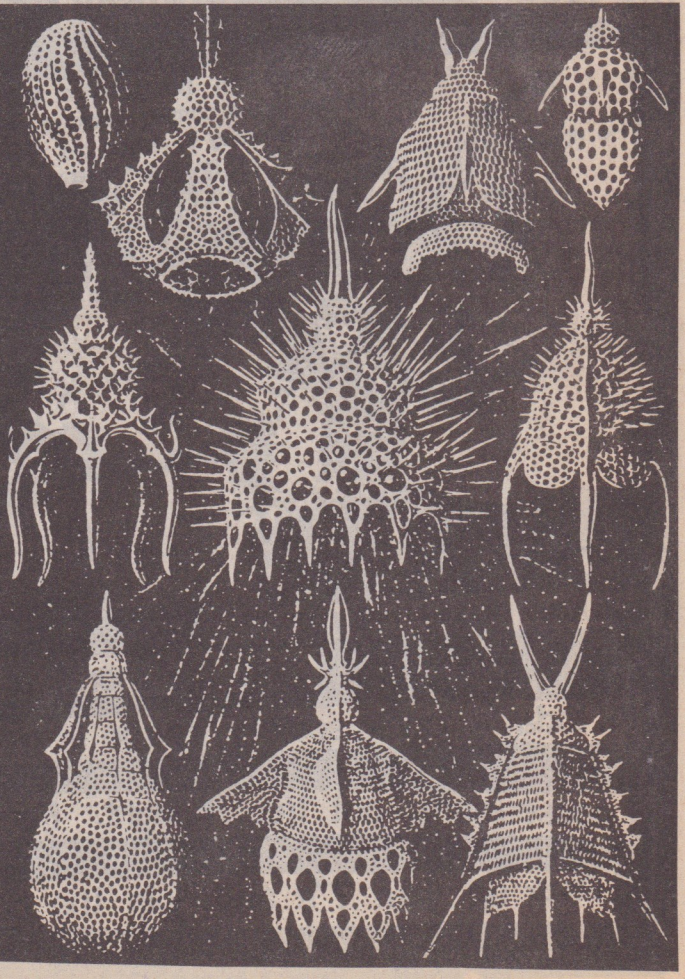

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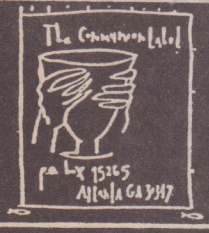

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Welcome to the first version of cunts bitches whores etc... We were very impressed with the outpouring of letters gleaned from the advertisement in issue 101. Thank you to all that wrote, and to all those who have not yet, please send us anything that you have written in the past or the present.

Due to the variety of subjects discussed in the letters, we decided to highlight one topic each month for discussion. We, as editors are going to try to keep our personal opinions out of this forum although the very act of choosing material to print involves some selectivity. In attempts to supercede this potential problem, we have tried and will continue to try to print both sides of the topic as best we can given the letters received. This month we chose the general topic of why we, as women feel that we should have a separate column and why we feel the need to talk about certain things blah blah. We printed everything we got about this subject, pulling excerpts from some of the letters. We will continue to take quotes from these letters as we highlight different topics. If for some reason you do not want your letter edited in this manner, please write and let us know.

NO COMMENT

"Just A Fuck"

Most girls I know are so lame
Red hot bods they're all the same
Nothing in between the ears
Just lots of space - six cans of beer
To fuck
The love I have for her is real
$2.99 the six pack deal
See her with another guy
It makes me laugh, she thinks I cried
She's just a fuck
Girls in bars they make me sick
But I don't care if they suck my dick
Spend six bucks on dollar night
A prostitute for just one night
She's just a fuck

— Guttermouth
"Puke" 7"

WHAT A BITCH IS...

OK, so I'm sitting here languishing in the Florida heat which my body has become unadjusted to since moving to England, my only solace being the Screeching Weasel tape buzzing resolutely in the background, when I decide that now is the moment of reckoning. I reach forward and grab what could be some sort of religious tome, impressive if only because of its sheer bulk. Almost as if on cue, the music ends and the tape automatically switches direction and as I open to page one of MRR's 100th issue the lilting strains of the Spermbirds "Still Got Something to Prove" are flowing from my stereo's meager speakers. I head directly for the columns, excited by the concept of some explosive celebrity mud-slinging and by the time I finish reading Janes's farewell address, "What a Bitch is" is reaching its emotional climax and I'm getting the message loud and clear.

I"ll drop the melodrama now, but I must say I feel a strange sense of deja vu. Haven't I been here before? I read a column where someone tells me that I, as a woman, should speak out in MRR and assert my place in the scene but by the time I've finished reading I've learned that I'm losing one of the women who has in the past inspired me to do just that. I'm left listening to some guy singing over some really rad. tuneage about what exactly a bitch is (something I"ve always been a bit hazy about). I just had to laugh at the irony of it. It's a perfect example of the kind of conflicting messages that women in the punk scene are sent every day. Encourage/discourage. Befriend/belittle. What's a girl supposed to think? We've got people yelling in one ear about empowerment and motivation and (not always but often, the same) people whispering through actions or lyrics the same old stay-in-your-place-bitch shit in the other ear. I use the term "people" loosely, meaning "men", most of the time because it's men doing all the talking. In this case, though, it's a woman sending out the weird signals. I can't blame Jane totally. She says she's slowing down because people say her columns are boring. Personally, I often find the ups and downs of a columnists emotional state more boring than some of Jane's political bits but that's a matter of opinion. What I think is important is that we're narrowing our pool of female contributors by one more. I wish that Jane had (or will) use some of her frustration at the lack of women involved with Maximum as an inspiration in her writing, maybe to explore some of those areas or to talk about the women she's met. I would find that more encouraging than, "Well, I tried, but I'm obviously too boring and uninspired, so why don't some of you girls do it instead?" I know she can't be a boring woman; she has always inspired me, at least to keep on saying what I think and acting on what I feel.

So now women are to have the opportunity to say what they feel in a special place in MRR. Hopefully, this will take away the strange sense of intimidation many women must feel about the zine. Maybe if women have a section that is devoted to them they will speak their mind about things they previously felt were not important enough to be heard. Hopefully men will not skip over the section, dismissing it as a bunch of pointless bitching and moaning. Even if they do, though, it seems that the outlet itself is a form of empowerment. If we can learn to relate to each other and to form a strong network of women, we can take our rightful place alongside the men in the scene. We can participate in all aspects of the music, to be seen and heard.

There are a few issues that I'd really like to see discussing the new section , the first being the most obvious, "Why do women run everything, but never have a say in anything? " Why is it that punks seem to think that women are smart enough to be able to put on shows, make fliers, book tours, edit magazines, run radio shows, but not smart enough to figure out how to play the guitar or sing in a band? There are so many women out there who believe so strongly in the liberation that punk preaches, not at the same time find themselves locked into a role that, as usual, they didn't choose. I know that because when I had my letter printed in MRR last August discussing this subject and offering advice on how to go about changing your situation, I was flooded with responses. Granted, letters in Maximum always guarantee a healthy return rate, but I was overwhelmed with the responses I received. Women wrote to tell me how frustrated they were at their efforts to become involved, how the punks who organized the events in their scenes wouldn't take them seriously. They were outraged because they bought all the same records and fanzines, liked the same bands, were interested in the same issues as the men in their scene but they couldn't get anyone to carry on a decent conversation with them because no one believed their sincerity. They were viewed as uncommitted event though they had been involved in the scene for as long as anyone and were just as fervent in their beliefs as anyone. They wanted to start their own fanzines but they were afraid everyone would laugh at them. They were teaching themselves and me that they probably would never use it in front of anyone for fear of ridicule or of being ignored altogether. They were eager to do the same things that other punks want to do (put on shows, etc.) and they were afraid of failure just as most people are when starting a new venture, but they didn't have the same sort of support network that the guys had. They had more to lose if they failed. They wrote asking me how to do everything from find a hall for shows to pressing a record. Unfortunately, I was swamped. I myself book tours, so I'm gone 3 weeks out of 5, which puts a damper on my letter-writing. I'm still trying to answer them all and I'm still (a year later) getting letters. (So if I haven't written you back, I'm really sorry and some day you'll get a response. Honest!) Hopefully, some of the questions they asked can be explained in this new section of MRR. I also received a lot of letters from men who were frustrated at how they should treat women. I had suggested that men try to talk to women at shows just as they talked to other guys who lived in their area. They said that they were worried that it would seem like a come on, or that the women would be afraid to talk to them, wondering what the guy "wanted" from them. We're going to have to explore that as well, and try to change it or else we'll never see each other as anything other than our genitals.

Anyway, I have loads of things to say, but I can't (or shouldn't) try to say it all in one breath. There are so many issues for we, as women in the punk scene, to address and resolve for ourselves-and even more, for we as punks in general, boy and girl, to figure out between each other. Maybe that's because half of the people involved haven't been saying anything all along! I think we'll find that once women start speaking up and voicing their opinions, there will be a breath of fresh air in this scene, a whole world of areas that haven't yet been explored. So let's get started!

Women! Write in to the Women's section and tell what needs to be changed and how you think we can change it. Tell us what you want to know, what you'd like to hear discussed. What makes you mad? What keeps you going? Share your ideas and your experiences, then use the strength gained to go out and do whatever it is you want to do. Contribute to every aspect of this community (including the other sections of MRR as well). Know that in doing so you are empowering not only yourself, but other women just like you who see what you are doing and are then motivated to act. I hope to contribute what pearls of wisdom (smirk) I've gained over the years as a woman and a punk, and I especially encourage other women who have been actively involved to write in and share some of your expertise as inspiration for those who are only now considering action. Anything is possible in the punk community, you've just got to believe in it and act on it.-**Christy Colcord**

GIRLS WOMEN CHICKS BABES FUCKTOYS SLUTS BITCHES WHORES HOLES...

Do you understand that "dis feminist shit" isn't about a bunch of prim aristocrats having tea-parties about morality? Some people still think of it as some anti-male crusade or some weak snobby thang, but it's the only way of thinking to exist without being abused.–**Liberty**

I feel just as uncomfortable the alien as I do the targeted woman. I am not against the womens liberation movement per se. I am against the means it goes about to bring equality. Sexism is not simply looking down on someone because of their gender. Sexism is viewing a sex as alien-foreign. Sexism is placing somebody on a different plane (a pedestal also fits this bill, "gentlemen.") Sexism is separation, exclusion out of "consideration" of gender for whatever the fucking reason. Do not pre-condemn me. Do not assume me as a lesser force, and do not worship me, deeming me as the foreign, ungraspable, incomprehensible, breathing, hourglass entity. Both guises set me at a complete disadvantage...Pulling me farther away from you. The way to combat sexism is not to say, "I am woman. I am so different from you. Treat me as an equal." Do you desire equality? Do you yearn for the even keel? Then do not cheat yourself and self-proclaim the difference of your alien self, your alien desires. You..The fucking alien, is you separated, the foreign part. This fight will be harder than ever. It will smart and seem self-negating, self-defeating at its mouth. There is already a large gaping hole separating the sexes. Let's not make it larger by debating gender worth or gender roles. Please.–**Claire Slow Drain**

The first time I went to a hardcore show I went alone. I knew I'd seen some of the guys from school there, but I was scared. None of my close friends felt the need or the alienation which drew me there. I felt as if I had come home to these shows; the anger I had was shared by those around me. I thrilled to the exhilaration of slamming and sweating, releasing the tension of middle-middle suburban high school boredom.

I was angry, and an important part of this anger came from my frustration of being female in a world of invisible rules and fences. I could never succeed at fulfilling the roles of passive and submissive girlfriend, daughter or girl-citizen. Arriving into the hardcore scene, the situation was different, but all too the same. It seemed I had the option of becoming a sex-queen vamp or one-of-the-guys. The vamps accurately parodied the image of woman, but from what I saw, limited their subversion to the visual, I knew I couldn't run in high heels... Instead, I had the option to become "one-of-the guys." I rode my skateboard, wore my t-shirts and loved it. But, of course, I wasn't a guy, and the only role my gender could take was as partner of one of the guys with whom I ran. And those partnerships were scarily traditional. Not only for me, but for all the women I knew in the scene. The same mindgames, double standards and screwed up power struggles. (Of course I found these men way sexier than most, but that only caused me to stay more passive).

At the time I didn't recognize the cause of my frustration. I believed in the scene, in the energy, in the people. But I didn't feel empowered. I didn't believe I could actually create something, the old DIY attitude was never shared with me. I think now that this was because all around me, the same bullshit attitudes that had told me I couldn't do math because I was a girl, were telling me I also couldn't create something within the "scene". Of course, the words were never directly spoken, but the attitudes were there in the songs about women, the unwritten rules of "the pit", the record covers and comic books which used mainstream attitudes in "alternative ways". And all the while, I thought I was free.

Since then, I have learned, loved, screamed. I have gradually moved further and further away from the hardcore community. Having recently moved back into the city gives me the option to get reinvolved. I have learned other places that I am capable of creating alternatives myself. Now I wonder if I want to try it again with the hardcore scene. I think it's worth the effort, I really do, but I also know that those same stupid attitudes still exist there, and I wonder if it's vital and questioning enough to support a real alternative which expresses the anger of women.

My mouth waters a bit as
my memory walks by
with Boots as heavy as the mood
which made you/me shave mine/ your head.
You don't recognize me now,
with my pen and book
my anger changed its clothes
but when I see you I think of
the sweaty nights -
crammed with joyful noise
and the pleasure/pain of slam dancing
heart pounding, lungs searing laughing
At the anger we felt as one, alone
4 years of university is a long time, eh?
Leave the authority to the plankton. Love,
Leslie/ 390 Mummer Ave./ North York, Ontario MOM 2G2/ Canada

I've spent the last two years of my life pondering the ever-asked question...WHAT AM I? The obvious, of course (human for one, female and slightly bi if there is such a thing). But there has to be something else. There are so many labels now, so many conflicting thoughts...PC, Straightedge... that people seem to forget that everyone is just HUMAN. Classifying just separates and segregates. Instead of judging by colour, we're now judging by music tastes and yes, its true so don't deny it...we even refuse to talk to "that fag in the corner" because he's wearing Birkenstocks! Jesus, let's just shoot the bastard right now for the sake of humanity. Give it up guys...–**Nichole**

Sexism?????? It's really nice. It's fucking great to have so many metal-jawed blowheads screaming the female cause from fucking outerspace or at least the best dressed zine. You're saying, "At least their hearts are in the right place!" True. It's too fucking bad that their hearts aren't a little better synchronized with their brains-if that in itself isn't the sick, underdeveloped joke of the 90's. Today many of the means of the Wimmin's Liberation Movement are often self-defeating. We've got wimmin and men battling sexism and beating the shit out of themselves. It's sort of like cutting your arms and legs off, then rolling out to swim upstream. Ahhhh! There's nothing like a little gender role guidelining to follow when discussing major revolutionary acts concerning the Wimmim's Lib. Movement. And, I can't think of anything more self-defeating than,"I am a womyn. I am so different from you. Don't bother relating. You'd never get it guy. Now, let's talk equality." I do mean equal consideration, but everyone, please! If you set yourselves so far apart, then who is going to see you with an unbiased eye? No one. That's who.–**Claire Slow Drain**

BANDS WITH WOMEN IN THEM

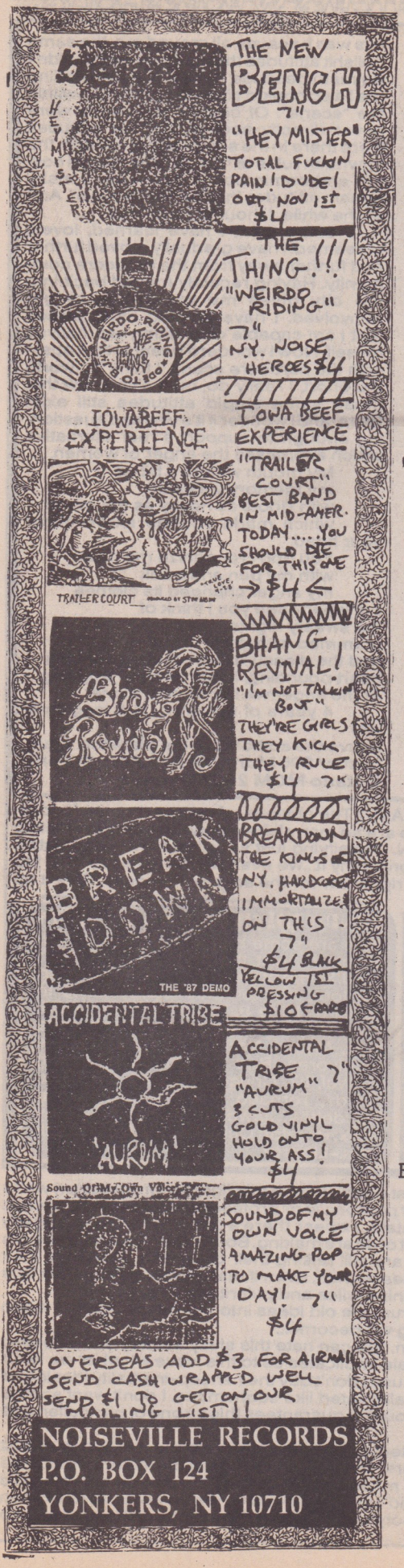
Here are some bands that have femayl members, just the ones I know of off hand. Some of them may have broken up but look out for their stuff: Babes in Toyland, Tribe 8, Traumatic Childhood, Bikini Kill, the Lunachicks, the Yeastle Girlz, Mecca Normal, Kamala and the Karnivores, Bad Dreamhouse, Bhang Revival, L7, Cringer, Nausea, the More Fiends, Tornado 5, the Avengers, the Frigidettes, Jawbox, 45 Grave, X-Ray Spex, Paxston Quiggley, the Media Children.–**Liberty**

.....This leads me to the foreboding fear or conclusion that women are working against each other in this fight for progression we're making. For every woman who takes a stand against being treated as second-rate either personally or professionally, for every woman who rejects the images of the fat, bored, shopping housewife and the dumb femme fatale, I swear there's ten other women eagerly accepting those roles. Their blind acceptance of sexist roles negates the progress the rest of us are making. Both in the alternative scenes and the mainstream, I still see girls masking their intelligence and capabilities. Women are still raising their daughters to believe their purpose in life is to snag a husband. Women still pattern all their words and actions to please men. Even if that means stifling their true urges and feelings. And what 's truely nauseating is seeing women relying on their feminine wiles and pulcritude to get a man.

We can thank the media for purveying the sexist images and stereotypes. They drum the old ideas into our heads that our worth is based on our physical beauty and the more provocatively we dress, the more alluring we become...

These issues face all women, whether we're punk, artsy-alternative or mainstream. We can hate this shitty society and refuse to uphold its values and traditions. We can drop out of it. But just the fact that we're all female implicates us to this issue whether we like it or not. For example, I don't want to care what happens to women in the mainstream because I don't buy their sheep-mentality ideals and shallow lifestyles. But on a higher level, I realize that because those moires exist, we're all treated like subhumans. I don't want special treatment because I am female but I demand to be treated as an equal because this silly country guarantees this as one of our inalienable rights as Americans.

I know this sounds awfully "feminist". I regret that the term got so sadly misinterpreted, all because some simple-minded journalist took it to mean that women "didn't want men to open doors for them."! The "opening doors" illustration is what got the issue so muddled in the first place. People were so bogged down in trying to define the word, they lost the meaning of the term. The movement was valid then and it will continue to be valid as long as women still labor under all these stigmas and social restrictions. We've got to let all women know that as long as any of us accept those subservient roles and act out the sexist stereotypes, it defeats the actions of those of us who want equal treatment.–**Beth Johnson**



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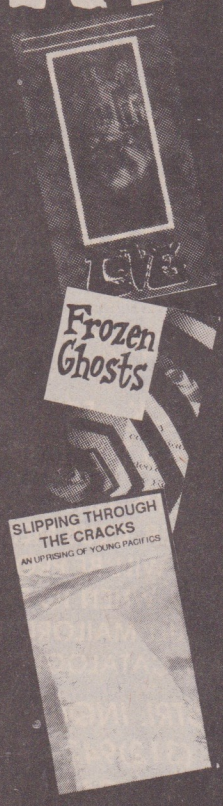

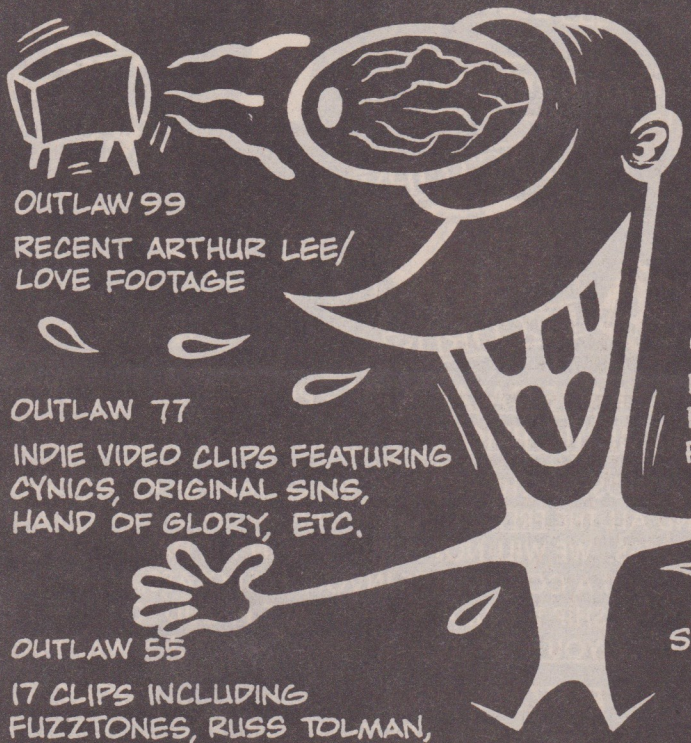

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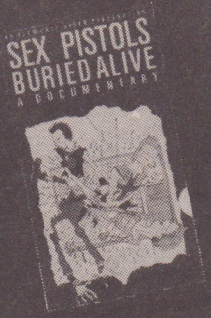

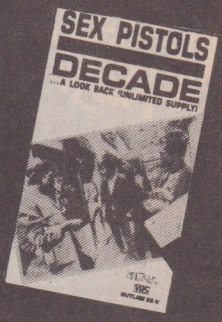

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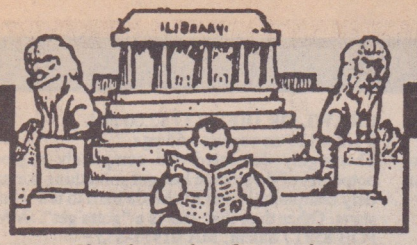


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (KO) Katy Odell, (KC) Ken Coffelt, (SA) Steve Aycock, (JX) Jux, (MM) Mike McNiel and (SB) Suzanne Bartchy.

When sending in a zine for review, please include a complete address and a post paid price.

DASHIKI CLOUT #3 / $2.50 ppd.
8 1/2 x 11 - copied - 44 pgs.
Well, the layouts are not blah anymore. In fact this zine is pretty damn good. The best part is a journal/diary from the editor in lieu of the regular boring scene report. More zines should do this (or anything different)! It also has interviews with Mike Watt, Ride and the Busters, along with lotsa reviews (this must be the regular part). (JX)
POB 1440 / Grand Rapids, MI 49501

JAVAMAN #5 / $1.00 ppd.
7 x 8 1/2 - copied - 36 pgs.
A lot of people say this is a rip off of cometbus. (Which probably means it good) But I think it has enough style of its own with mostly stories and articles offering interesting slices of life kinda things. Definitely worth getting.(JX)
POB 4346 / Morega, CA 94575

ARE YOU A MAN OR A MOUSE #6 / $4 ppd.
8 1/2 x 11 - copied - 42 pgs. - French
Well, this issue features lots of interviews with the likes of Hammfree Gokart, Les Gaston, Virus 63, Perfect Kids, Spinners, Bihari Balazs and plenty more. Also reviews and scene reports. Lots here.(JX)
Bruno Szollosi / 28 Av. F. Mauriac / 93330 Neuilly SM / France

LINTFIT #2 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
So, is this more Lint slagging or a salute to Joe Martin's demise? Well, Barb does 'em both and then some in this latest ish of her "fits." From storys on "What is punk," to sperm donation (a punk's dream job!), reviews and interviews with Hate X 9 and Again. Oh yeah, and a tribute to the Big House. No 7 inch this time and it's fine by itself! (JX)
POB 460346 / SF, CA 94146

SLUG AND LETTUCE #22 / 2 stamps
11 x 17 - newsprint - 8 pgs.
Stuff on Tompkins Park, recycling tips, reviews: records, tapes and zines and a good class ads section are what you'll find in S&L. And plenty of band photos from ABC u know what. But not a whole lot here. (JX)
POB 2067 / Peter Stuy. Stn / NY, NY 10009

PROFANE EXISTENCE #11-12 / $3 ppd.
11 x 17 - newsprint - 40 pgs.
Profane is here and wants you to know punk's here with a threat. This extra long issue has stuff on Tim Yo and Martin Sprouse, Citizen Fish, Deprived, Rorschach and fuckin punk rock. And the regs: letters, columns and reviews. Oh yeah, and anarchy and Chaos!! Good as always...(JX)
POB 8722 / Minneapolis, MN 55408

THE POSITTRON #1 / $1 ppd.
The cover states that America the Pitiful is a chronology of failure and terrorism. And inside its packed with some good diatribe on the political state of the Union and world and it uses my fasvorite adjective "Masturbatory," so it must be good. Besides that, it has nice layouts and interviews with Jawbreaker and Born Against and cool editorials. A great first issue (and go figure, it's from texas).(JX)
POB 191693 / Arlington, TX 76019

WISCH-MOB #5 / $4 ppd.
5 1/2 x 8 1/2 - copied - 72 pgs. - German
This zine from Germany packs in a lot of interviews with Gorilla Biscuits, Avengers, Noise Culture, Scumfuck, Chemische Kusse and Bad Religion. Also lots of reviews and a pretty good layout. (JX)
Rainer Sprehe / Theo-Claas-Damm 5 A / 4843 Harsewinkel / Germany

PUNK PALS monthly / $1.00 ppd
8 1/2 x 11 - copied - 10 pgs.
Punk Pals has changed hands, it's now being done by Wallter in Texas. However, except for the layout, nothing has changed. It's still the best place to meet pen pals, and placing an ad is free. Just send in a buck, a list of your favorite bands, and a descripion of your interests with your address. You'll receive the most recent issue of PP, and your ad will appear in the next issue. All kinds of alternative types can be found in here, and it's a lot of fun. (KO)
POB 180292 / Austin, TX / 78718

RIOT GRRRL #5 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Similar to Not Your Bitch, this is a quick scrapbook of women's thoughts on feminism. Poetry, essays, a few graphics, information on feminine hygiene and a piece on British suffragettes. Seems as if communication is the main point of this, rather than slick production. Very grass-roots. I dig it. (KO)
POB 7453 / Arlington, VA 22207

SUBCONSCIOUS SOUP #3 / $1.00 ppd.
8 1/2 x 5 1/2 - copied - 18 pgs.
A collection of short articles and essays that are mainly concerned with marijuana legalization and our civil rights. Informative and full of facts. (KO)
POB 421272 / Kissimmee, FL 34742

THIEVES AND PROSTITUTES #3 / $1.00 ppd.
8 1/2 x 11 - copied - 8 pgs.
The "extra spooky Halloween issue" is pretty damn scary. This is a 'zine for Christian punks who say that punks are, like thieves and prostitutes, exactly the kind of people Jesus liked to hang out with. Strongly evangelical, they have articles and cartoons about the origins of Halloween and satanism. I noticed a lot of homophobia as well as condemnation of alchohol and drug use. There is also a piece by born again Sean Sellers, who is on death row for killing his parents - he says the devil made him do it... (KO)
4009 Johnaon Street / Hollywood, FL 33021

XINEMA POBRESA #6 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
This is a film 'zine with more personal rants about the state of Hollywood and underground films than actual film reviews. Very personal and maybe interesting to movie buffs. (KO)
POB105 / Brandon, FL 33509-0105

BOY DOES HIGH SCHOOL EVER SUCK... #3 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
This kid hates high school. I can't say I blame him. Anyway, this is a real personal kind of 'zine here, and pretty well done at that. Inspired by Comet Bus, it's full of found HS love letters, essays, and some lively debates about the importance of learning algebra. There are two band interviews - Green Day and Jawbreaker. Every 'zine comes with a sticker and a dumpster photo. (KO)
540 Los Altos Ct. / Santa Rosa, CA 95403

LES ENVAHISSEURS #7 / $6.00 ppd.
8 1/2 x 11 - copied - 116 pgs. - French
This is fucking huge! I can't tell what it's all about, but I do know it's got interivews with Nova Mob, Hydrolic Systems, Easy, Jesus Lizard, Hard-Ons, The unknowns, Steve Wynn, Teenage Fanclub, and L'Enterprise. There are also articles on many other bands, tons of record reviews and live reviews as well. (KO)
2 Rue F.Fabre / 34600 Herepian / France

WHATEVER #2 / 29¢ stamp
8-1/2 x 7 - copied- 20 pgs.
Pretty good, if I do say so myself. Basic, but good, layout highlights. Interviews with All You Can Eat and Naked Aggression, plus poetry reviews, etc. It's only gonna cost you a stamp, so what're you waiting for? (KC)
539 W. Doty St. / Madison, WI 53703

THE NUCLEUS #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A real mixed bag here. On the one hand you've got InHumanity (who seem to be smarter than the average SE band), stuff on racism, and a nifty poetry page. But on the other hand, there's this ridiculous religious article and some cheesy short story. Not my kinda thing really... (LH)
POB 15264 / Augusta, GA 30919

ROGER MAG #7 / $3.00 ppd.
6 x 8 1/4 - copied - 64 pgs
This little humor magazine is very French (ie, smug, snotty, and self-important), but that's okay, because it seems to be the effect they're going for. It may be due to my scant knowledge of French language and culture, but the jokes seem alternately too dry and too dumb and good-natured to be very funny. Reminds me for some reason of Highlights. Weird. (SA)
11a Allee Spach / 6700 Strasbourg / 8835 6108 / France

THE RAVEN #11 / $1.00 ppd.
8 1/2" x 11" - copied - 22 pgs
A lot of record reviews, an interview with The Poetry Devils and the Thrill Kill Cult. There is also a very happy short story and some neat graphics.(KO)
POB 4546 / Polk, LA 71459

TOO MUCH PRESSURE #3 / $1.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
A simple straight to the point hardcore zine that has interviews with Integrity and Hogan's Heroes plus some reviews, photos and an editorial against Hardline. (MS)
1638 E. St. #302 / Hayward, CA 94541

JERSEY BEAT #44 / $2.00 ppd.
8-1/2 x 11 - offset - 68 pgs
A well-written, veteran zine here with glossy coaver and good interviews (ie, fiends, Rollins). A shitload of reviews too, but there's more substance than not. The layouts could be a little more exciting. This zine's really good. Definitely interesting enough to recommend. (KC)
418 Gregory Ave / Weehawken, NJ 07087

IF YOU HAVE SCENE WHAT WE HAVE ZINE #1 / $3.00 ppd
8-1/2 x 11 - copied - 50 pgs.
Garden variety zine with a better than average, but still obviously, 1st issue. Interviews with Tied Down Productions and Dionysus Records are both pretty good/interesting. This mag could grown in a couple issues I think, but this first one's not bad. (KC)
1791 9th St / Green Bay, WI 54304

ANTI #5 / $2.00 ppd.
8-1/2 x 7 - offset - 48 pgs.
A visual assault with page after page of typeface, some pictures decorate the pages. It's almost enough to give you a headache. Packed full of stuff...but yeech! Yeah, I agree. (KC)
c/o Reypeace bravo No.123 / Sibulosubvision 4023 / San Pedro / Laguna / Philippines

CLASS WAR #49 / $1.50 ppd
Newspaper size - newsprint - 16 pgs.
This is the american version of the classic English paper. The content is a mixture of simplistic, predictable political anger and class humor which is fine by me but except for a couple of weak articles this paper does nothing to attack Americas class system. Most of the articles are all about England and the class situation there which is completely different from here. What the fuck? (MS)
POB 8722 / Minneapolis, MN 55408

DAMN NATION #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
I don't know about this one. Lots of mixing and matching and it doesn't float too well with me. Anarchism, alright. But what's with all the laissez-faire and Ayn Rand-ist shit? Sounds like shit to me. (LH)
Dave Schulz / POB 3902 / Myrtle Beach, SC 29578

FLEX #6 / $4.00 ppd.
8-1/2 x 11 - offset - 60 pgs.
Nice colorful cover wraps this Austrian mag. I can't read it, but that's just because it's not in English. Well-put together, very Flipside-looking interior. Features False Prophets, Spinners, and more. If monolinguistics don't hold you back, then hey...go for it. Looks neat. (KC).
Schelleingasse 39/24 / A-1040, Wien, Austria

CYBERVISION #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
Hey, this is pretty cool. Lots of articles and interesting little stories. Cut and paste layouts with the good taste to use the Clash's first as a backdrop. Looks good and an interesting read. (LH)
Cybervision / POB 65855 / St. Paul, MN 55165

VIEWPOINT #1 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
Vegan stuff o' plenty. Although adamantly not involved with the whole hardline thang, this one covers many levels of veganism in the punk scene. I never thought veganism would escape the peace punk scene only to be embraced by the straight edge thang. I wonder if he spells "vegetarian" wrong on purpose? (LH)
The Polish Prince / POB 10168 / Chicago, IL 60610

FANZINE REVIEWS

VICIOUS VINYL #2 / $2.50 ppd.
8 1/2 x 11 - copied - 12 pgs.
A whole zine full of bootleg reviews? Good idea, but not really comprehensive enough. I liked the introduction where it talks about Kurdt Kobain smashing bootleg records. Still, a cool idea. (LH)
4739 University Way NE #1410 / Seattle, WA 98105

MISPRISION #1 / $1.50 ppd.
11 1/2 x 16 - newsprint - 20 pgs.
At first, I was too intimidated to read this thing. But there's actually quite a few good articles and critiques that are not at all as steep as you would guess. Interesting bit on Barthes and Foucault. A surprisingly interesting interview with a German squatter. (LH)
POB 2264 / Bloomington, IN 47401

HYACINTH STORY #1 / $4 ppd.
8 1/2 x 11 - offset - 64 pgs. - French
A good workout for my high school french here. A hipster type zine with hipster type layouts from a hipster type country. Features Heavenly, Babes in Toyland, Alice Donut, Victims Family, and much, much more. Good stuff. (LH)
15 R. Thinsonnier / 94190 Villenueve St. G. / France

AMNESIA #1 & 2 / $3 ppd.
8 1/2 x 11 - copied - 66 pgs.
No way! There is so much good reading in both of these issues. Issue 1 has body manipulation and the Velvet Revolution. Issue 2 has surf music new and old. Lots of art, reviews, and comics. Cool shit. (LH)
Monica Rex / POB 661441 / Los Angeles, CA 90066

ANARCHY #30 / $2 ppd.
11 x 15 - newsprint - 36 pgs.
They're back with desires aimed as ever. All the interesting news about, well, you can imagine. Kinda cool day to day account of the People's Park events. Incredible press review section and book reviews too. Zenarchy? The "Catastrophe of Postmodernism"? I don't know, but they sure cover a lot of bases. (LH)
C.A.L. / POB 1446 / Columbia, MO 65205

INCENDIARY DEVICES #1 / donations
7 x 8 1/2 - copied - 24 pgs.
Pretty darn good for the first time around. All the anarcho stuff with sloganeering and all. Kinda sloppy layouts, but there's always room for improvement. News, graphics, and even some fiction. (LH)
POB 2699 / Olympia, WA 98507

JUNKMAIL #4 / $4.00 ppd.
7 x 10 - printed - 60 pgs.
Wow, another zine from Japan, and this one has about 20% of the content written in English. Very well put together, explaining the price. Interviews with Young Fresh Fellows, The Fastbacks, American Soul Spiders, and many more. (MM)
3-23-30 Biwajima, Nishiku/ Nagoya, Aichi, 451/ Japan

FEVER DREAM #13 / $2 ppd.
7 x 8 1/2 - copied - 24 pgs.
Nice clean layouts despite the silly cover. I guess it would be fair to say that this magazine has an anarcho bent. Lots of news, some interesting, some redundant. Stories and fiction too. (LH)
PO Box 331 / Hollis, NH 03049

SNICKER #6 / $2 ppd.
8 1/2 x 11 - offset - 44 pgs.
So much interesting stuff to read. Not as good as the themed, kids sex issue, but still a lot to read. Certainly one of the many post-situ wings, schiz-flux don't get caught up as much in the dogma and nostalgia. Interesting collage graphics as well. (LH)
POB 3502 / Madison, WI 53704

OTHER #1 / $1.50 ppd.
7 x 8 1/2 - copied - 44 pgs.
Lane is back, and while not as graphic oriented. He's got a lot on his mind and it makes pretty good reading. Politically oriented of course. Interesting thang on the Cubscouts if you ask me. (LH)
Lane Van Ham / 401 Mimosa Ct. #2 / Columbia, MO 65201

PLEASE WAKE ME UP FOR... #2/ $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
According to the ed. this issue was a culmination of boredom and it shows. Not much of interest here. Covers most of the basics (interviews, record and live reviews). Some pages are taken from the previous issue; and aside from the well drawn cartoons, there is just not enough effort to make this stand out. (MM)
210 Park Ave. # C / Raleigh, NC 27607

ARM THE SPIRIT #9 / $1.50 ppd.
8 1/2 x 11 - offset - 8 pgs.
Very interesting stuff here. Not you run of the mill anarcho zine. This one has a lot of good information about terrorist activity. Even statements by the RAF. Great. (LH)
Wild Seed Press / POB 57584 / Hamilton, Ont. L8P 4X3

DARK DIAMONDS / $4 ppd.
5 1/2 x 8 1/2 - printed - 40 pgs.
Damn, this is a hefty one. Unfortunately, this one is more text oriented and less graphic... Lots of politics and lots to read. But I have to admit, there's no way I was getting through the whole thing. (LH)
1 St. John's View / Boston SPA / Wetherby W. Yorkshire / LS23 6NQ / UK

OIBANGER #2 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A hardcore/ ska/ Oi zine from the Philippines with plenty of interviews with Philippine Violaters, Tropical Depression, SDF, Deifago, and many others. A swastika graces the cover so I guess it would be safe to assume that the editors are nazis. Totally fucked especially considering that historically the Philippines have been the Pacific hub from which imperialist nations operated. (MM)
Darwin Laluz/ 2234 Malaya / Balut, Tondo, Manila 1012/ Philippines

HUGS 'N' KISSES #3 / $2.00 ppd.
6 x 8 1/4 - copied - 32 pgs.
A politically inspired zine with interviews with Class War Federation, Belfast Abortion Fund, Words of Warning Records, and Sedition. Perhaps a bit wordy in parts but still very good nonetheless. (MM)
126 Bellrock St. / Cranhill, Glasgow/ G33 3EG/ Scotland

CUTTHROAT #2 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
A lot of editorials concerning the state of the masses, the Gulf War, hardcore sell-outs, and being a wimp. Record reviews and an interview with the Freeze help to fill things out, and seven completely wasted pages on an interview with that duped dolt Vic Shelter. (MM)
3201-B S. Port Royale / Ft. Lauderdale, FL 33308

STARK REALITY #8 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A angry zine that goes after everything from rador detectors to recycling. There's also short interview with Joe from Life is a Joke zine, some letters, a couple more rants, some graphics and a another rant. (MS)
c/o Zak / 1206 Monroe Ave. / So. Milw., WI 53172

ROTTEN FRUIT #12 / $1.50 ppd.
8 1/2 x 5 1/2 offset - 22 pgs.
A rarity: a zine with almost no interviews. Instead, Rotten Fruit contains letters, poetry, artwork and articles by some kids. Manages to present some personal opinions without claiming to be the final authority. Scores points for originality and effort. (SA)
1058 Beddingfield Pl, / Westerville, OH 43081

DETONATOR #2 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
An all music zine that has interviews with Burn, Cyclone Temple, Eye Hate God, Merauder and Sub Zero. Good reading for those of you into that heavy hardcore sound that borders with metal. (MS)
c/o Mike Authouse / 1547 Embreeville Road / Downingtown, PA 19335

BOUNCING CASKET # 3 / $1.50 ppd.
8 1/2 x 5 1/2 - offset - 24 pgs.
A small, but well-done little zine with nice thick paper, xeroxed photos and busy cut-and-paste graphics behind all the text. And hey -- It's from my home state of Missouri. Covers mostly the St. Louis area "scene", featuring Ultraman and T.O.G., plus Lucy Brown and Parasites from N.J. Also has scene reports (MO, Memphis, and Philadelphia) and record reviews. Any zine with good regional coverage gets points in my book, but it would be nice to hear about what's going in East Prairie proper -- it's probably more interesting than S.L. (SA)
104 Wilkinson / East Prairie, MO 63845

TRUST #30 / $4.00 ppd
8 1/2 x 12 - offset - 68 pgs - German
A totally great zine; the equivalent of an MRR, Flipside, etc., *auf Deutsch*. Has the usual punk zine fare of letters, interviews, tape and record reviews (a buttload of 'em), plus a gig date section, all with nice layout and clear photos. Some bands featured are Schwarze Feuer, Gray Matter, Soulstorm, and Jones Very. (SA)
Salzmannstraße 53 / 8900 Augsburg / Germany

CRAWL OR DIE! #13 / $2.00 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
Thoroughly demented and completely engrossing, this potpourri of da strange has got something for anyone. My only complaint is that it's kinda hard to tell when a section starts. Other than that, this is a "gotta get". (MM)
POB 8531 / Salem, MA 01971-8531

FIZGIG #2 / 2-29¢ stamps
8 1/2 x 11 - copied - 24 pgs.
Recipes, an advice column, and a heterosexual questionaire makes this zine worth a perusal. Really fuck'n poor poetry, an absolutely asinine column, and a just plain dumb story all explain why this zine is essentially free. Oh, there's also an interview with Orangeade (a band). (MM)
1333 W. 166th St./ Gardena, CA 90247

HYAKU-TATAKI #3 / $2.00 ppd.
7 x 10 - copied - 18 pgs.
A zine outta Japan with interviews with Concrete Sox, Morbid Organs Mutilation (Japan), and Judgement. Interestingly this is mostly in English. More concentration on the Japanese scene would make this more desirable, otherwise a well done issue. (MM)
32-106 Sakaigawa-danchi/Kiso-machi, Machida-shi/Tokyo 194/ Japan

EAR NOISES #6 / 50¢ or 2 stamps, free in Minneapolis
8 1/2 x 7 - copied - 20 pgs
This is the "green issue", I guess because of the green cover, and the handfull of environmentally safe cleaning hints on the back cover. Includes just a few interviews (with Arc Welder and tape artist John Bartles) and about five record reviews), but somehow manages to fill the space with doodles, humorous ramblings and brilliant concepts such as the creation of their own mythical editor, fat pig Tony Belcher Jr. My favorite is the potato chip review... Kinda dumb, but as such, really funny in a subdued sort of way. (SA)
POB 80572 / Minneapolis, MN 55408

WHICH HUMAN SPLIT THE MILK IN THE MUSHROOM FIELD? #5 / $3.00 ppd.
8 1/2 x 12 - copied - 46 pgs.
A mixture of metal, speedcore and punk all in one. I can't say that anything here really got my attention but there is a lot of information within these pages and a lot of it seems to be local. (MS)
c/o Heather / 23 Blakeney St. / Highgate Hill 4101 QlD / Australia

WHAT WAVE #20 / $5.00 ppd.
8 1/2 x 11 - offset - 84 pgs.
One of the more essential neo 60's garage zines. Each issue is packed with band interviews, articles, photos, news and reviews. This issue has a list of the editors top albums of the 80's plus a free tape. A rock n roll tradition. (MS)
17 Erie Ave../ London, Ontario / Canada N6J 1H9

STRAIGHT OUT #10 / $2.25 ppd.
8 1/2 x 11 - copied - 48 pgs.
I fucking hate this. If it was just a magazine devoted to the non-issue of "straightedge", it would be relatively inoffensive; I can respect people's personal beliefs about their consumptive habits. But the uneducated self-righteous attitude, the incestuous and counterproductive quibbling and hair-splitting between various factions (vegan/veg, "hardline"/non-"hardline", etc.), and the collection of irrelevancies, false analogies, grandstanding, and non sequiturs masquerading as logic really rankle my last nerve. The worst is the more or less ambiguous pro-life stance. They broach the topic with a musician named Guy (Picciotto) and when he rightfully goes off, they quietly back out of the interview in seeming deference to his "star-status". Stay away. (SA)
Shane / 7103 Oakwood Glen #15 / Spring, TX 77379

BAYOU LA ROSE #36 / $1.50 ppd.
newspaper - 14 pgs.
Your basic anarchist, working class, ecological aware, political activist newspaper. Has great original graphics and contains updates on international solidarity struggles, and political prisoner info. Has an overall "action" orientation. Sort of reminds me of The Shadow from New York. It's missing youthful energy though.(SB)
302 N "J" St., #3 / Tacoma, WA 98403

FLORIDA CONTACT LIST #15 / 29¢ stamp
8 1/2 x 11 - copied - 6 pgs.
This is purely an information zine. If you're a touring band or someone that lives in Florida, then this would be very helpful in getting connections. Otherwise, it'd be as boring as retro punk bands are...(SB)
POB 7521, North Port, FL 34287

JIMSON WEED #1 / $1.00
8 1/2 x 5 1/2 - copied - 58 pgs.
This reminds me alot of Cometbus, with a little more content, which is not surprising because the editor was first inspired by reading Cometbus #24. Kept me entertained. Has some pretty aware social/political thoughts as well. Good job. (SB)
POB 559 / Ashland, VA 23005

YOUR FLESH #23 / $4.00 ppd.
8 1/2 x 11 - offset - 120 pgs.
I might be wrong, but it seems like this was kind of a punk zine the last time I saw it. In any case, it's now definitely in the Forced Exposure vein, complete with hip cynicism, musical snobery, and masturbatory writing (none of which are necessarily bad things — in moderation.) The music covered is pretty cool, apparently centered somewhere around post-punk/ post-industrial noise rock. Interviews, reviews, a little fiction... a pretty good, if irritating read, unless relevance is what you're after. (SA)
POB 583264 / Minneapolis, MN 55458-3264

PUD CHAIN #1 / $1.00 ppd.
8 1/2 x 11 - copied - 21 pgs. (single-sided)
A grass-roots effort, but without that intentionally sloppy feel. Instead, there's a straightforward, typewritten (with typos) layout, almost like a big newsletter. Not a lot of content, just some interviews, reviews, a few poems and one political article - all local... That's the real strength of this zine - good regional coverage. (SA)
1107 Severnview Dr. / Crownsville, MD 21032

HOT POOP #2 / $1.50 ppd.
8 1/2 x 11 offset - 24 pgs.
A cool small zine that has a long interview with Born Against and a interesting chat with the people from Combat Stance plus reviews, opinions and a Citizens Arrest discography. Good layouts and worth reading. (MS)
224 Whispering Hills Rd. / So. Plainfield, NJ 07080

DEEPSIX SUPERSTITION #2 / 2-29¢ stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
An interesting collection of rants that attack modern culture (mainstream and underground) with a major hit on consumerism. Short but to the point. Graphics fill the space where there aren't words. (MS)
POB 391 / Hampshire College / Amherst, MA 01002

ART-CORE #10 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
A rough mixture of writing and artwork that for the most part put me to sleep. There's poetry, a couple of typical band interviews and some sex/gore art. I yawn as I turn the pages and but the cover drawing made me snicker. (MS)
POB 49324 / Austin, TX 78765

OPEN EYE #1 / $4.00 ppd.
8 1/2 x 12 - offset - 40 pgs.
A new magazine that claims to be radical but non-ideological. The content mainly covers news that has fallen prey to censorship. In this issue there are articles about The Falklands war, Gulf war, a short history of the FBI's obvious fuck ups and some information about the Economic League. Loads to read, to the point and in many cases, informative. (MS)
c/o Bookmarks / 265 Seven Sisters Rd. / Finsbury Park / London / N4 2DE / England

EVIL KNEEVIL'S BLADDER #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Well, what we have here is an in depth Chicago scene report. There are a few articles; the standout is the one on apartheid, which discusses some very real situations that people living under this system must endure.Decent effort.(SB)
c/o Marty, 606 S. Ardmore / Villa Park, IL 60181

AS LARGE AS LIFE #103 / $1.00 ppd.
8 1/2 x 5 1/2 -copied - 26 pgs.
I knew I was going to like this zine when it come in addressed to Maximum Rest & Relaxation.Where are the other 102 issues, you ask? Don't ask such stupid questions, just get this. Sarcasm is great and this zine has it.Kind of the Absolutely Zippo of Canada. Punk.(SB)
#22-1680 St. Mary's Rd. / Winnipeg, MB R2M 1C9 / Canada

OUT! Spring/Summer 1991/ $1.00 ppd.
9 x 12 - offset - 14 pgs.
This material is pretty intense. It's for people that have survived physical and sexual abuse, but I'd say everyone could gain from reading the articles in here. Powerful graphics, as well, make this zine has an overall lasting effect. (SB)
ASUC Store / Box 554, Bancroft Way & Telegraph Ave / Berkeley, CA 94720-1111

MORE ZINES

SPEAK UP, PEASANT LICKER #3 / 29¢ stamp
442 Rte. 146 / Clifton Park, NY 12065

PLAD CLOWN #3 / 50¢ ppd.
141 Spartan #1 / East Lansing, MI 48823

WASTELAND #1 / $1.50 ppd.
9 Flint Way / Lantane, FL 33462

SON OF THIS #5 / $1.00 ppd.
150 Birch St. / Manchester, CT 06040

EARTHQUAKE #19 / $2.00 ppd.
Frederic Leca / Le Menil / 88160 Le Thillot / France

CHUMPIRE ZINE #2 / 2-29¢ stamps
Rd 2 Box 530 / Cooperburg, PA 18036

CHEWABLE #3 / SASE
c/o Chris Donahue / 1297 Hunt Rd. / Longwood, FL 3275

SKIDGE #5 / 2-29¢ stamps
76 Sapphire Ln. / Franklin Park, NJ 08823

LOCO MOSQUITO #0 / $1.00 ppd.
Ganso / Apart. Corr. 4226 / Valladolid / Spain

PROWINCIAL UNDERGROUND #2 / trade
c/o Jacek Zedzian / Ul. Zielona 7 / 19-1000 Monki / Poland

VERA KRANT #19 / $2.00 ppd.
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

SZEMETTELEP #2/#3 / trade
c/o Bathory Gabor / Paskomliget 55. Viiem 29. / 1156 Budapest / Hungary

COSMIC NOODLE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.

KITTY LITTER #1 / 50¢ ppd.
Tracy / 93 E. Ashland / Phoenix, AZ 85004

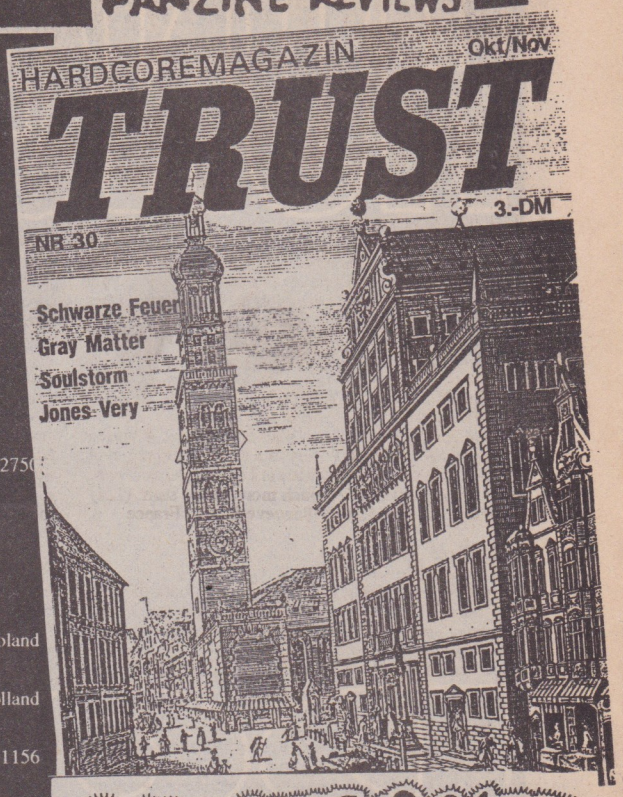
YOU SUCK #1 / 2-29¢ stamps
c/o Gabby / 326 Center St. / Oakland, CA 94607

OUTLOOK #1 / $1.00 ppd.
1318 1/2 Manitdoa Ave. / So. Milw., WI 53172

NO SCENE ANYWHERE #6 / SASE
c/o Bill Burg / 7453 Evening Way / Citrus Heights, CA 95621

CHENA #1 / $2.00 ppd.
c/o David Berryman / 1021 E. 45th St. / Austin, TX 78751

THE PERILISIUM CANTOS: HEILDEGGER
3-29¢ stamps
POB 391 / Hampshire College / Amherst, MA 01002

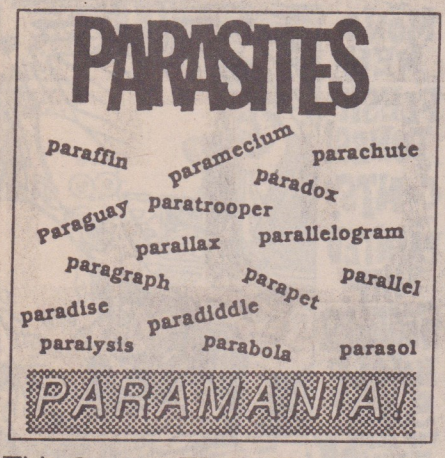


HUNGER FARM

DOGMA

LP CD CASSETTE

NEMESIS RECORDS



This 3 song EP by The PARASITES is their best ever. They're on colored vinyl. Catch Paramania now!

These three new 7" singles cost $2.50 each.

We've given some new bands a chance, and you should too. Killer tracks from West Virginia's DRYROT, Indiana's ICE FAN, and KPF from the Bay area.

Orlando X leads SPECIAL FORCES on their 1st release in 3 years. Three tracks of Oi inspired hardcore. Blacklist has some cool colored vinyl.

The new JAWBREAKER album will be out on Communion in January!

"The World's In Shreds" compilation singles, $2.50 each: Volume 2 with JAWBREAKER, CRIMPSHRINE, MORAL CRUX and A PRIORI. Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, STICKS & STONES, PARASITES and 3 more New Jersey bands. Still in print - JAWBREAKER's "Busy" 7", $2.15. PARASITES' "Last Caress" 7" $3.00. Also albums by DROOGIES, JAWBREAKER, and PARASITES, $6.50 each, LP or cassette. Checks payable to Blacklist, 475 Valencia St., S.F. CA 94103. Include $1.05 postage 1st pound, 43¢ each additional pound U.S. 4th Class. For a SHREDDER catalog send a SSAE to, 181 Shipley St., S.F. CA 94107

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First 2,000 vinyl copies include a 7-inch single containing songs not available on the cassette or CD by THE VANDALS. *Available on Compact Disc (51057-2), Cassette (51057-4) and Double Album (51057-1). Distributed through Important Records. Also available through Triple X Mail Order: P.O. Box 862529, Los Angeles, CA 90086-2529. $11 per Double Album or Cassette; $16 per CD. Overseas customers add $3.50 per item; CA residents add 8.25% sales tax. ©1991 Triple X Records. All rights reserved. Unauthorized duplication is a violation of applicable laws.*

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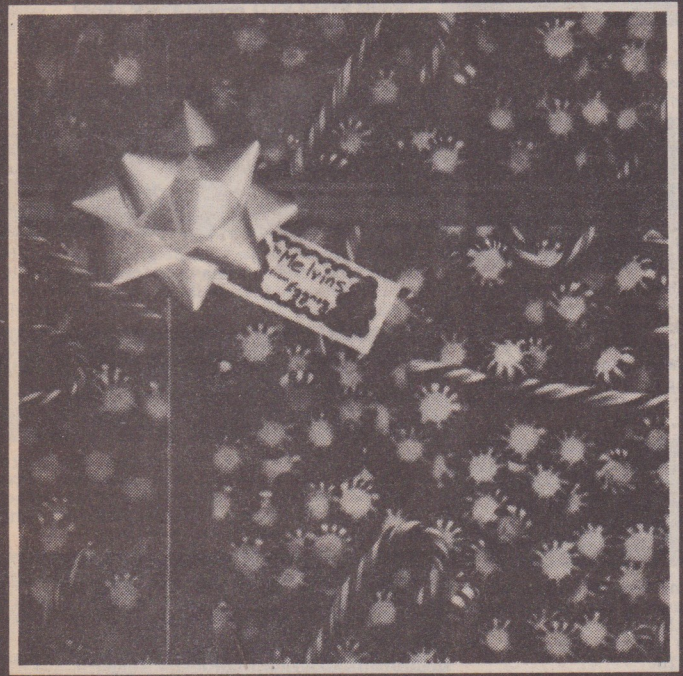
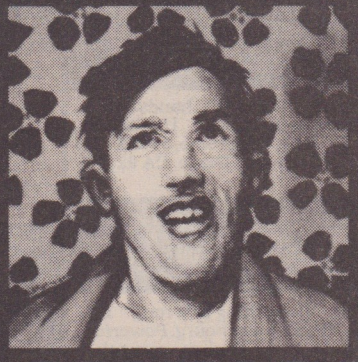


MELVINS "Eggnog" (10" or Cass $6. CD $10)

A four song masterpiece of bombastic hilarity including one looooooong underwater sludge march and three short kamikaze blasts. Without a doubt the most flipped out release yet from the always eager to please Melvins.

DUH



BLOWHARD

DUH "Blowhard" (LP or Cass $7. CD $12)

Four insecure males (including one Steel Pole mental defective) gang up and pretend they have sex appeal. A magnificently stupid shrieking chopsaw punk rock mess, featuring chaotic vocals and grimy fuzzbomb musicianship.

All prices postpaid in the U.S. Send a stamp for a free catalog.

BONER RECORDS, PO BOX 2081, BERKELEY, CA, 94702-0081, (415) 695-1154

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX-CASH ONLY!!!

HEADCHEESE T-SHIRTS!! Brianstorm, Siamese Terror, Needle Teeth and more. Designs and colors like no others. $9.95 (plus S&H). SASE (or $1.00) gets our color flyer/ordering info. Headcheese, PO Box 21207, Denver, CO 802221. (Artist inquires welcome).

MISFITS, SAMHAIN, DANZIG records and others many colored for sale. Send a stamped enveloped with address to: Sal Aartsma, PO Box 1132, Patterson, NJ 07509 Tel (201) 278-3630, ask for Sal or Mike.

COFFINS!: Mr. Coffins says: You don't have to die to rest in Peace! Coffins galore from $300.00 up! Coffin Bookcases, Custom Coffins, Coffin Tables & Props: If you can think of it, and we don't have it- we'll build the damn thing! We ship! We rent in the S.F. Bay area! Call Before It's Too Late! Mr. Coffin 1-800-678 doom or (415) 695-9065

IN THE 1980'S they had Michael Jackson, Nancy Reagan, and M.T.V. We had Minor Threat, Lydia Lunch, and Psychotick t-shirts. Still weird and basically good for nothing. 100% cotton sure to rot the Pscho teeth. Send a SASE to receive Pic catalogue, to: Psychotick, PO Box 18205, Seattle, WA 98118-0205. Also thanxs to all U MRR readers whom responded...

XXX DIE HARD Straight Edge Shirts!xxx Printed on highest quality (oneita) shirts. All shirts 2-sided, yellow on black, XL, and $10 ppd! I'm into trading so send list. I have tons of shirts and records. Address: Pedro Ramos-Box 1729, Gettysburg College, Gettysburg, PA 17325 (717) 337-7186.

UNDERGROUND ZINES, diggers & ranters, strange music, cult film, fringe science, UFO's, situationist, Reich's orgone, wildstyle graphic design, psychobabble, media wrenching, anarchy, difficult literature, mail art, contact resources, imported and domestic periodicals, books, pamphlets. $2 snags 64 page catalog booklet: Flatland, Dept. 3R, P.O. Box 2420, Fort Bragg, CA 95437-2420.

VIEWPOINT FANZINE #1 out now. Interviews with Iceburn, Worlds Collide and Edgewise. Pages on veganism and animal rights. Send $2.00 and 3 stamps to cover cost. Need contributions for issue #2. To include Sick of It All, Napalm Death, Quicksand and one more group. Also Tony Victory & pages on veganism and animal rights. Polish Prince P.O. Box 10168, Chicago, IL 60610. Record auction send SASE.

HOME STUDIO ARTISTS... I want to contact songwriters who record their music at home. Hobbyists, any style, lo-fi okay. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your Musical Adventure One Step Further. Please, send a cassette of your stuff. I'll reciprocate. Josher, Po Box 516, Mystic Island, NJ 08087

HARDCORE; Death, Thrash, Speed, Doom, Grind, Punk, Core. New list out now. Records, cassettes, CDs, shirts, zines, more. Over 2,000 titles worldwide send SAE (UK), 2IRCs(overseas) to: Full Circle, 12 Bell St., Newsome, Hurdersfield, HD46NN, UK.

BCT: Indigesti LP; 27 tapes with 170 HC bands 81-86. Italian, Brazilian, Finnish, European, US bands. Quality music, 1 hour TDK $4, $5 chrome, 5 for $17 + records. Chrisxbct, Box 16205, San Diego, CA 92176. Free catalog. Thanks.

BLITZKRIEG Chicago hardcore fanzine #1 out now. Interviews with Edgewise, No Joke, and Ramrod. Check it out. $2.00 ppd. Rich Blitzkrieg646 Clarendon Hills Rd 9s, Hinsdale, IL 60521

SUBWAY ARTS 6 song "Something is Wrong" EP. Great SE influenced HC from Luxembourg. Powerful. Tight. Original. Great texts in English, smuggled through customs. Only $3 ppd. US CASH - RUST Records, P.O. Box 81942, Pittsburgh, PA, 15217.

MISFITS WANTED Looking for any original MISFITS or Samhain vinyl, photos, magazines. Will buy or trade. Send SASE for huge list of super rare MISFITS stuff. Call or write KIRK, 211 6th St. Apt. 2, Glassport, PA 15045. (412)673-3387

10:07 AND TROUSER gallery will be touring the West coast from Dec. 26 to Jan. 6. If you can help out from Olympia to LA with setting up shows or a place to sleep, please write to: Matt, PO Box 1405, Bellevue, WA 98009. Thanks.

UP FOR BIDS: Lords of the New Church picture disc 7", "Method to my Madness" b/w "Like a Virgin" — Stiv in a wedding dress!!! Discord compilation 12", SOA, "No Policy"; Teen Idles "Minor Disturbances"; Government Issue, "Legless Bull"; Youth Brigade, "Possible." (Discord no.s 1,2,4&6) Mindy Kerry, Rd6 200, Johnstown, PA 15909. Closes 1-31-92.

HARDCORE/PUNK bands here's your chance to appear on a comp! Send demos, live tapes and records, plus logo, info and photos to: Chris, 2185 Coronado Ave., Merced, CA 95348. Wear your boots with pride!

CRIMPSHRINE - "Lame Gig" booklets are still available send 25¢ plus 52 cents postage or IRC. New address! P.O. Box 7552, Olympia, WA 98507-7552. Thanks!!!

WANTED: Amebix "Monolith" LP, "Who's the Enemy?" EP, No Sanctuary 12, Anti-Sect "Out From the Void" EP, Deviated Instinct "Welcome to the Orgy" EP, "Rock'n'Roll Conformity" LP. Will buy or trade. Scum Sanchez, 12514 Venice Blvd #4, LA, CA 90066.

THE NO PUNKS IN THE PIT comp. With Ivy League, Dickey Mo, Mannequin, hand and Billingsgate and the Decline of the Western Suburbs are both available for $3 ppd. each to Shakefork Records, P.O. Box 9711, Downers Grove, IL 60515. Payable to Scott Broadhurst.

WANTED: Swiz. Anything: Shirts, live tapes, videos, interviews, photos. Especially interested in finding shirts and a live tape of their show. Also looking for live Supertouch and long sleeve shirt, live Ignition, live Burn, and AC/DC shirt. I will buy or trade. Dave Saulnier, 5501 Tranquil Court, Alexandria, VA 22310. (703)971-0524. Thank you.

WARNING: Drummer wanted for powerful aggressive, U.K. styled punk band. Along the lines of Discharge, Varukers, Anti-Sect, Conflict, English Dogs, Amebix & Black Sabbath. 7" EP out November 1st. Contact: Neil (718)383-6522, Todd (718)384-3689, or write. . . Tribal War Records, P.O. Box 20012, Tompkins Sw. Sta., NY, NY 10009.

LOOKING FOR GAY SKINHEADS for a book I'm putting together on us. I need contacts willing to be interviewed or to write about themselves. Help! If you are a homo-skin or know of any please write. Rik, P.O. Box 6121, Boston, MA 02114.

ADDRESS LOST - Could R. Cadman of Washington D.C. and G. Caldwell of Seattle, Washington please write Community Chest Records at P.O. Box 808, Southwick, MA 01077. Your records were returned.

WHOEVER ORDERED THE "Cleanse The Bacteria" blue vinyl comp. and the test pressing of the "Process of Elimination" EP please write, P.O. Box 808, Southwick, MA 01077. I lost your letter. Records for sale including D.O.A. "Triumph" uncensored cover 12", Die Kruezen 7", Naked Raygun "Basement Screams" 12",etc. Write above address.

GOTH DUDE 21 SAYS: Gothic is a state of mind, not just black clothes and graveyards! Current 93, DIJ, Christian Death, Red Temple, Ministry, DCD, Black Flag, Swans. Desperately need to know you other children of God are out there. 3am, black coffee, surrealism, insanity, talk-tapes, Burroughs, Gibran, real misanthropy. Write soon, I'm dying: Dave Grave, 14 Rundel Pk. #2, Rochester, NY 14607.

DISORDER 7" now available!! Yes, the originators of noisy punk are back with another release. Six songs recorded live for only $3.00 (U.S. & Canada) and $5.00 (elsewhere). Order some before they're gone. FFP Records, 4611 1/2 152nd St., Lawndale, CA 90260, USA.

FILTHY FUCKIN' PUNX zine. Issue #5 is out and has interviews with ENT, Hellbastard, Winter, Massacre 68, Insurgence and Unauthorized. Plus reviews, opinions, etc. . . Only $1.00 ppd. to: FFP, 4611 1/2 152nd St., Lawndale, CA 90260.

FOR SALE: MISFITS: Beware Orig. 12", Earth A.D. and Evilive German, Danzig: Who Killed Marilyn-Purple, Mourning Noise, Nuke Your Dink comp, 7Seconds-Blast From The Past-Black- Fan Club Only, DOA, Fartz, Killdozer, Pussygalore, lots of Sub Pop, Amphetamine Reptile, Sham 69, Damned, Bauhaus, and tons more. Send SASE to: Requerdos a Tados, PO Box 162113, Sacramento, CA 95816.

ZINE NEEDS interviews and articles of anyone or anything relating to the current punk community other than bands. Also looking for original writings, stories, etc. Advertising and classifieds are free. Other zines, records, and especially tapes are also needed for review. Send it all to: Dave, PO Box 20691, Houston, TX 77225.

HEY ROCKFORD! Has anyone in the Rockford, Ill. area seen or heard from Aimee Larson? I haven't heard form her in a long while. You out there, Aimee? Please write. Anthony, 1450 5th Ave. South #103, St. Cloud, MN 56301.

EYEHATEGOD - Self destructive, brutal, sleazy, Sabbath-depression and hardcore industrial power, fueled by LSD, valium, cheap speed and alcohol. The most hated, depraved band in the South. Contact: Mike D. Williams, 4836 Zenith St. Apt. #305, Metairie, LA 70001, USA.

SELL: 7" OR 12", Underdog, S. Death, Heresy, SOB, Outo, Etc. Metallica Jap. tour book and T-shirt ('86). All rare, great condition, and cheap. For the list: Y. Hirano, 1114 Prospect, Ann Arbor, MI 48104.

ANOTHER FUCKING straight edge zine? Sorta, well, fuck yeah, it's another S.E. zine!!! Within Reason #2 out now!!! Interviews with Counter Punch, End Result, Headway and more, plus cartoons, record reviews, demo and zine reviews and worthless opinions... Tons more to: Within Reason, 8 Coronet Court, Hamilton Ont., L9A 3J1, Canada eh? Fuck Foundation Records.

SEX, DRUGS & S.E. zines? Fuck your animal tested cigarettes, drugs and liquor and read this piece of shit!!! Within Reason #2 is out now. Interviews with Headway, End Result, Counter Punch & more. Also has pictures, recipes, demo, zine and record reviews, cartoons and opinions, not bad for a small zine. 8 Coronet Crt., Hamilton Ont. L9A 3J1, Canada. This is not a militant or hardline zine!! So yeah man.

SERIOUSLY THOUGH... Within Reason #2 is out now, #1 is still around. It's $1 and #2 is $1.50 which includes interviews with Headway, End Result, Counter Punch, Point Blank (Buffalo) zine editor and much, much more...Write: W.R., 8 Coronet Crt., Hamilton Ont., L9A 3J1, Canada. We're also looking for material to distribute, send prices on anything. Thanx.

STEVIE STILLETO or/and The F - Boyz.... write me now... Marek, PO Box 728, Darlinghurst, NSW, 2010, Australia. If anybody knows how I can get in touch, please lemme know.....

7" US RECORDS ; Im looking for, cash or trade; The Panics - Kill It (Fl), Tazers - Dont Classify Me (Ca), Gigolos - She's My Baby (Ca), Tracks - Brakes On You (Ma), Stiphnoyds (Or), Dow Jones & the Industials (In), Public Disturbance - S & M....and a few more. Write/Send lists to Marek, PO Box 728, Darlinghurst, NSW, 2010, Australia.

I NEED people in the UK, Belgium, Holland, Italy, Switzerland and Scandinavia to trade records with or if you've got records from these areas to sell, write to Marek, PO Box 728, Darlinghurst, NSW, Australia....

THE "TOTAL CARNAGE Hardcore" show on 88.7 KCBL in Sacramento would like to thank all the bands and labels that have helped us improve our music scene. Best - David Leon, 131 Riverchase Cir., Sacto., CA 95864. (916) 489-6577.

"KNOW OF ANY cool/cheap/free places to hang out/eat/sleep/buy zines in North America/Mexico? Please let me know! If not, write anyway! Hope, 44 Waverley St., Winnipeg, Manitoba, R3M 3K6, Canada. I said write, dammit!"

HELP! I'M NEW in town & I need friends! 25 year old punk/weirdo type guy wants to hear from anyone in the Denver, CO. area! I'm into: Oi Polloi, ENT, Exit 13, Poison Idea, Destroy, Lard, No Means No, Bad Religion, Ministry, John Waters, trash films, Abbie Hoffman, green herb, politics and much more! Racist/sexist types need not respond! Please call or write: Jay, 5100 W. 8th Ave. #102, Denver, CO 80204. (303) 534- 6360.

HAPPY DRIVERS, the French band, played Australia last year, can you contact me. Also want contact with the guy in Norway who did the "Killed by Death" comps. Simon Ponting, 6 Mistletoe Tce., Tea Tree Gully, 5091, Adelaide, South Australia.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

RESIST - "The Solution" LP is finally here! 21 songs, with an 8 page lyric/info booklet. 1st 400 on clear vinyl. Also comes with stickers! All this for only $6.00 ppd (US) or $8.00 ppd (world/surface) or 2 for $10.00 (US) / $14.00 (world/surface). Please unite! Resist - 1951 W. Burnside/ PO Box 1654/ Portland/ Ore./ 97209

BOOTLEGS!- Sale or trade, LPs- $20, 7"s-$10, ppd air USA, elsewhere write. LPs- Buttholes- Caso Raro/ Living with Fear/ Hüsker Dü- Everthing Falls, bonus tracks Free Land, Amusement. 7"s- Misfits, reproductions, Coughcool, Bullet, Horror Business, Night Living Dead/ Dickies- outtakes, full details, IRC or list to: Smith, 26 Paddock Rd, Lewes, East Sussex, BN7IUU, England.

LOCAL ANESTHETIC, the hippest, happenist, most bitchenist publication around, is out. Premere issue features Red Kross pictorial, interview with Anti-Seen, Dead Boys ('87 reunion tour), essays, fiction, record zine and live reviews, plus much more subversive spiel and imbued insights. $2.00 ppd to Gnashing Chicklet publications, 7 Georgia Ave, York, SC 29745.

RARE RECORDS for cheap prices. Titles by Big Chief, Cortinas, Big Black, Necros, and loads more. Send SASE for list to: 120 Webster #4, San Francisco, CA 94117, USA.

MUSIC AUCTION: Everything from classic punk to horrible Beatles. Weird collectors stuff— much more than records!! S.A.S.E. or 2 IRCs to: Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012.

FOR SALE/TRADE: Fugazi live in Rome 7" boot, Janes Addiction live in Rome 12" boot. Citizen Arrest flexi, Pitbull/1 split flexi, Cruz Records VVAA flexi, Negazione Italian tour &", Go! first 7" & flexi, Chain of Strength first 7" UK pressing, Intent 7" Punchline Rec., Counter Punch 7", Dag Nasty live 7" boot, Y.O.T. live in Europe 7" boot, Uniform Choice 7" boot, SSD Get It... 7" boot, NY Mayhem 7: boot, DOA "Triumph... " 7" boot. Send bids or trade lists to: G.C., Via Vallebona 28, 00168 Rome, Italy.

TRADE: Sealed "Are We Too Late For The Trend?" for Fear "I Love Living..." 7" or possibly Germs "Lexicon Devil". Must be near mint condition. Write: Ryan, Box 5090 Wes Sta., Middletown, CT 06459. Include phone number.

MALINHEADS/M.V.D. Split LP, self-produced, 50 min. with 27 tracks, out now. One side melodic punk, one side hardcore thrash. Distributors needed everywhere. $10.00 ppd. One LP, $8.00 ppd each when more than two are ordered. Berhard Hoffmann, Görhitzer Str. 37, 1000 Berlin 36, W-Germany.

SLEEPER 3 SONG EP $3.00 (edition of 1000). MRR says it sounds like All and Firehose. We think its more along the lines of Dagnasty or Scream. Also abailable: Stand Up "that's Real" EP pink vinyl/ numbered tour edition of 250. $4.00 ppd. very few copies left. Coming soon: Stand Up and Sleeper LPs and the Tragic Life discography on CD. Tragic Life Records, PO Box 060623, S.I., NY 10306, USA.

FREE CATALOG of independent alternative releases. Write to PO Box 384, Front Rayal, VA 2630. Also, bands send covers of Sockeye songs for comp. tape.

PUMMEL ME into cringing submission with your opinions! Guy new to "scene" demands enlightenment about people, bands and issues: D. Boone, GG Allin, Rollins, Danzig, Fugazi, Misfits, Subpop, Straight edge and/ or whatever you deem to be important. I await your heavily slanted views. Send Indoctrinating salvos to: Andrew, PO Box 4078, Berkeley, CA 94704-0078.

LOOKING FOR good music? Send a stamp for Hairball Mailorder to: PO Box 1405, Bellevue, WA 98009. Megan, where are you? Write to me.

INSIDE OUT shirts for sale. "Souled Expression" 2 sided shirt design. Limited supply available. Write for more information. $10 ppd. - Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099.

DIG HUNCH #3 with talks with Loudspeaker, Jonestown and tons of other smack. Call or drop a line and it's in your grips for free. Lose? I think not. John Hunch, 212 highland, apt. 122, E. Lansing, MI 48823, (517)336-8781.

WANTED: EXPLOITED "Punks Alive" LP, "Inner City Decay" LP, "Dead" repress LP, "Army Life" EP, "Live and Loud" LP, "Fools Gold" LP. If you have one of these records and want cash for it, I'll pay a reasonable price. Write to: John A. Holzwart, 1232 Heermann Ct., Sheboygan, WI 53081. I'll buy lod GG LP's if I don't already have them.

MISFITS "Horror Hotel" 7" - contains 3 studio tracks, "Ratfink", "Spook City USA", and "Horror Hotel". # ed. to 300 on record label and cover, $5.00/ ea. Alley Cats "Nightmare City" LP sealed orig. '81 $10.00/ ea., Germs "Forming" 7" # ed. to 1000 clear $4.00/ ea. Many more! Alays tons of brand-new Misfits imported for Germany, send want list. Please add $2.00 postage, foreign include enough for surface/ air. Please make payable to Eric K. Write: Vacant Street Rec., 2611 Via Campo, Suite 228, Montebello, CA 90640.

"I'D LIKE to do some graphic art and design, ie. records/ adverts, etc. I've done all the Go! graphics and early SFA (including the 7"). Please inquire. Mike Bullshit, PO Box 684211, Austin, TX 78768, USA."

BID/ TRADE: U.C. "Screaming..." (Wishingwell - purple), Judge "NY Crew" (Schism), Warzone 1st 7" (black or green), Pagan Babies 7" (black or gold), Sheer Terror LP or "Live at CB's" 7" (green marble), Chain of Strength "True Til Death" 7", Misfits "Evilive" LP (color - sealed), Token Entry LP, Misfits "Bullet" (orig. and auto'd by Glenn), Bad Brains "Cum to Play". More too! Cesar, 9710 62 Dr., 10J, Rego Pk, NY 11374. (718) 997-7018.

WANTS: Radicts/ Press split, Nausea LP, Underdog 7" (blue), Early Dangerhouse and Dischord, The Mad, Kraut, Undead, Cramps, Misfits, Meatmen, Fear, Germs, Rest In Pieces, Crass, Vice Squad, and Beastie Boys 7"s, Sub Poop color 7"s (L7, Fugazi, Dwarves, Rollins, Babes, Headcoats, Soundgarden, etc.), SY/ Mudhoney split (clear) and lots more! Send list for mine. Cesar 9710 62 Dr., 10J, Rego Pk., NY 11374. (718) 997-7018.

WANTED: looking for correspondence, contact, record and video buying with positive thinking people (no facist pigs!). I especially want Warzone 1st EP, Bold LP, No For An Answer LP & EP. Also NYHC (Abuse 7") etc. Please send me no oneliner and your list to: Markus Rink, Zelchstr. 19, 8660 Munchberg, Germany.

MISFITS! FUGAZI! -NOT! Underdog records for sale: I.M.F. 7", 8 Bark 7"s (EP's #1 & 2), Dead Steelmill 7", Tasty Bush 7", Eskimo Nation 7", Spongetunnel 7", all $3.50 ppd. Write for catalog too! Underdog Records, PO Box 14182, Chicago, IL 60614.

LOOKING: Rocks 7", Big Boys 7" and 12"(Towel), Meanies 7", Deathwish 7" and much more. Also looking for live/ demo tapes: Rocks, Offenders, PI, DDT, Worst, Chronic Sick, Fatal Rage, Dresden 45, Cracked Actor, Deepwound, Nasty Farts, Sloppy Seconds, Fear, BMB, Zero Boys, Stains, Amazing Grace, Hypnotics, & Nursery Crimes. Have: Larm 7", Nitwitz 7", Zero Boys 7" (boot), Misfits (org. and boots), BMB 10" (boot) and org. LP, and DYS 12" (org.). Please send list to: Henk Smit, Middenweg 13 B, 1098 AA Amsterdam, Holland.

SALE: Nirvana "Teen Spirit" promo (yellow) , Damned "new rose", "can't be happy", black double LP, Dickies 10" maxi, "banana", "nights", Screwdriver "built up", Beach Blvd. comp, Red Rockers LP, Salvation Army LP, Boys LP, Ruts LP and 12", Roxy comp, FU'S "nation" boot, Stinky Toys LP, Vibrators "Pure Mania", Plugz LP, plus more: PO Box 865, Agoura, Ca. 91376

SEX ZINE—NEW: "Inciting Desire" is here! Erotic photos, poetry, stories, theories from all perspectives, bi- homo- het etc. Queer, intelligent, diverse, not sexist. 28 pages. Order issue #1 for $3 postpaid (cash, stamps, checks to "E. Stark"). Submit your photos, art, reviews, letters, zines, videos—DESIRE in any form. 343 Soquel Avenue #151-M, Santa Cruz, CA 95062.

DEAD CHRISTIANS leaping from their graves to kill, limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. post punk industrial. Tape #4 only $4 send money: CNF, PO Box 9152, Va. Beach, VA 23450.

ATTENTION: International Contact Zine #6 will be the final issue. It will be out January '92. #5 out now, $1. $2 to print your ad. ICZ/ 1045 Haman Way, Roseville, CA 95678.

SWANKYS/GAI double 7" EP available for £3.50 UK/ £7.50 Europe/ $10.00 world airmail. Send cash in US or UK currency only to Psycho Mania Records PO Box 19, Alloa FK10 2YE, Scotland. Other records for sale SAE or IRC for lists.

HELP ME FIND: MX80 Sound-Hard Attack & Out of the Tunnel, Voice Farm-World We Live In, Mercyland-LP w/"amerigod", BPeople-both LP's, Lora Logic-Pedigree Charm & Peel Sessions, ISM-Diet for the Worms, Lemon Kittens-any!! Send (xtra reasonable) prices to: Jan, 2465 Springville Rd., B'ham, AL 35215.

WEDGE - "Piped ream" 7" is now $3.00 ppd. Two-sided beefy t's $10.00 ppd. Cash only to Jade D., 1608 W. 14th Ave Kennewick, WA. 99337.

BLOWFLY: Heard of a CD box set in existence. If you know where I can get one or have any of his records for sale, let me know! J. Hunter PO Box 195 Tulsa, OK 74171. Lookout for a possible Evel Knievel vs. Gene Shalit 7". Ben Vehorn is the hottest cop on the disco scene and happy birthday to Jimmy you big hunk.

WANTED: Insted shirts: blue longsleeve XL and "We'll make the difference" short sleeve XL. Good condition, no rags. Send prices or record trade list. Eric 1638 E St. #302 Hayward, CA 94541.

BASS AVAILABLE: Noisy, sloppy bass player is looking for a crunchy, noisy, fun HC/punk band to play with in the Castro Valley, Hayward, San Leandro area. I'm influenced by every band in the universe. Somebody please contact me; I'm really bored and anxious to play. Eric 1638 E St. #302 Hayward, CA 94541.

SUB POP SINGLES FOR SALE: Unsane, Poster, Sister Ray, Thee Head Coats, Dinosaur Jr, Nirvana, Fugazi, Rollins Band, Tad (promo), Sound Garden (limited giveaway). Also both Ultraman singles. Mike 1201 Lakeview Apt. A Columbia, Mo. 65201.

RECORD LABELS: "Intensity" fanzine wants records to review, 7"s, EP's, and albums. Everything sent in will get a guaranteed review. Thanks to those who wrote last time. Send them all to: John Book, 2502 W. Opal St., Pasco WA 99301-3352.

LOOKING FOR: bands, writers or anyone who is interested in the punk core scene! I want to meet you! I have lots of info, opinions, or records to trade Polish punk core. If anyone wants to help 18 year old male. Send everything to: Krzysztof Jakubowski, ul. Wojska Polskiego 31/B/8, 59-500 Ztotonyja, Poland.

WANTED: Sub-Pop 7"s, Deep Six compilation LP (L/Z), Helmet - "Born Annoying" 7", Seaweed - "Just a Smirk" 7", Unsane N.Y.C. - 7" (Treehouse), Teriyaki Asthma #1, 2, 3, Melvins - "Oven" and "Melvin" 7"s, I'll pay cash (trades also possible). Send your lists with prices to: Stefan Boesel, Talstr. 25, 7253 Kenningen 2, West Germany.

RECORDS FOR SALE: Project X - 7", Crippled Youth - "Join the Fight" 7" clear vinyl, Judge - 7" 1st press, 7 Seconds - "Skins Brains and Guts" 7" Unity - "You Are One" 7", and Sick of it All - 7" red vinyl. Also, I'm in desperate need of European pen pals. I plan on going to Europe next summer and need some people to hook up with! Please write. Thanks. Derrick Marlowe, 2131 S. Catarina, Mesa, AZ 85202, USA.

HORACE PINKER Big, ugly 6 song tape $3 plus stamp. Arizona melodic punk that will make you steal the Ronald McDonald statue from your local McDonalds. Write us at: 1015 S. Stanley Pl. #22, Tempe, AZ 85281.

AUCTION/ TRADE: 12"s: SSD-Get, DYS-Brotherhood, Scream-Still Screaming (1st press), Heartbreakers-Live@Max's, Flex Your Head (Wheat), Throbbing Gristle-20 Jazz Funk (Orig. on Industrial), Nihilistics-1st. 7"s: GBH- "No survivors", Last-"She Don't Know..", "LA Explosion", TSOL-Weathered Statues (no PS), Oi Polloi - "Outrage" & "Resist", Poison Idea - Subpop & "Filthkick". David H., Po Box 2256, Danville, CA 94526.

WITH AUTHORITY: alternative hardcore...not with synthesizers, just what we believe to be a new sound. We're looking for weekend shows in Ohio, Michigan, Illinois, Wisconsin, Kentucky, Tennessee, Pennsylvania, and Indiana. Also looking for info for a three-week road trip in early June on the East Coast, North Atlantic, and the above states. PO Box 2482, Bloomington, IN 47402. (812) 332-8771.

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX.-CASH ONLY!!!

RARE BRITISH punk/ Oi!/ HC. Set-sale 1500+ items, Abrasive wheels - Zounds. Want-list service. Please send Irc for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, ENGLAND. Tel: (0462) 433089.

INDIANA BAND looking for shows and clubs to play in the Midwest. Former memebers of Cheetah Chrome's "Strychnine" and Pitbulls on Crack". Write: PO Box 53, Bloomington, IN 47402. C/O Joy Ride.

GARBLECRAT'S PO box got fucked up this summer. Our new address is: c/o Seth, PO Box 8, Arrowbear Lake, CA 92382.

SEAMONKEY RECORDS presents Mentors stuff: video "Fun Movie" $15.00, Rock Bible tape $8.00, El Duce solo tape $8.00, t-shirts $15.00. Also 2,000 D.S. 7" "Crowborough" $3.25 and Twisted Cry for Help/ Celibate Commandos 7", red vinyl $3.00. All post-paid to: Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

GENETIC DISORDER has interviews with Bad Religion, The Offspring, Econochrist, Warlock Pinchers, Conspiracy of Equals, along with reviews and a Las Vegas trip diary. Send 2 - 29¢ stamps to: PO Box 151362, San Diego, CA 92175. Darin Brachtenbach and Adam-Oi please write.

HI I'M LOOKING for these: Offspring 1st 7", Deathwish 7", Last Option 7", Badtown Boys single(s), Final Conflict stuff, Social Justice LP, live boots by S.O.I.A (Gilman), Judge (WNYU) and more. Prefer to buy, write for a cool direct deal: N.F. de Boer, P.C. Hofftstr - 158, 1071CH Amsterdam Holland.

SOLIDARITY RADIO - Warsaw Overground Radio with 2 hours: Monday= punk, Tuesday= thrash metal, Wednesday= hardcore. Please send promo records or tapes. Will trade tapes of new Polish bands if you like. Robert Stasiak, Husarii 8A, 02-951 Warszawa, Poland.

FOUNDATION RECORDS, Anothony Martin POB 151244 San Diego, Rich Oliver (NY), Tim + Tony of Common Sense (Trenton, NJ) have ripped me off, don't send money or records to them. Time has passed, but forgotten, you suckers. GB, Rome.

UNIFORM CHOICE "Live and Alert" 7", YOT "Yesterday" live in Europe 7", Raw Power live CD (350 only), Atricles of Faith "What We Want...",. X Marks the Spot, Die Kreutzen "Cows and Beer" 7" 1st press grey cover), F.U.'s "Kill..." 12", Wide Awake 7", will trade for straight edge rare/colored stuff or sweatshirts (specify color & designs). G. Calza, Via Vallebona 28 00168, Roma Italy.

ATTENTION all bands and zine publishers: I'm getting ready to open up a shop that sells t-shirts and zines. If you have a zine or band t-shirt that you would like to see distributed or sold, drop me a line. I pay cash in advance. The name of my shop is going to be "Tolerance" and I'm really hoping for a good response Tolerance c/o Eric Choi, 1041 S. Arena Dr., Yuma, AZ 85364. (602) 329-4659

TWO GREAT RECORDS! "I sold My Trombone (for rocknroll)" 8" flexi comp with Humidifier, Thompson's Disease, and Face of Decline. "Open Zine IV" 7" comp with 23 More Minutes, Geko, Admiral, and Edgewise. $2.50 each or $4.25 for both. US cash only. Stan Smith, 5231 S. Loop 289, #713, Lubbock, TX 79424.

PLEASE HELP ME! I am attempting to achieve orgasm! I need your help! Send photos, toys, erotic stories, etc. Also send $2 for my zine The Probe (interviews with L7, Mr. Bungle, and the Melvins) POB 5068, Pleasanton, CA 94566. (510) 449-8615. I'm male, 5' 10", 180 lbs., short hair, shy, and have a dick that is vast and curved, like a sickle. Please write!

FLYERS WANTED FOR TRADE. The more interesting, more colorful, more bizarre, the better. I'm into SNFU, Einsterzende, MInistry, Addicts. Include a list of you wants with initial batch of 10. Tom #1-1934 Ft. Devens, MA 01433. Foreign especially welcome.

7" SEND OFFERS: Social Unrest - "Making Room" (floursecent), Ulltraman - "Destroy", Ill Repute - "Oxnard" (NoToilets), Undead - "9 Toes", Code of Honor - "What Price", Swallow (gold), Blood Circus (red), Lunachicks DBC., Nirvana (clear), Soundgarden (1st blue), Chrome - "Anorexic". Send to: Co-Lab 5, 912 Christian St., Philadelphia, PA 19147.

BLOODFEAST RECORDS has a new catalog available for free!! We carry all releases from Daybreak and Flatline Records plus a few. Labels who are interested in having us distribute their stuff send samples. Bloodfeast Records, 1018 Sunnymeade, DeKalb, IL 60115. (815) 758-6554.

FUCKTOOTH, a soon to be released homopunk zine, needs contributions. Send anything; kinky stories, recipes, poetry, drawings, photos, fantasies, letters, whatever. Send it all to: L.M.D., 1298 SOM Center Rd., Box 130, Mayfield Heights, OH 44124.

REALLY RED original unplayed 7"s... Last of the last! 20 copies "Crowd Control" $20 ea. 20 copies of "New Strings" P.S. $25 ea. All mint. ppd. cash or M.O. to: R. Bond, 706 23rd Ave E., Seattle, WA 98112.

LOOKING FOR a cool person to be trapped in a grocery store overnight with? Write me and we'll correspond. I'm 18, male, into Crimpshrine, Funkadelic, and the Beastie Boys. I also love Winona Ryder, cult movies, and Shogun Warriors. I love to write and will respond to anyone. Mike Alderman, 7101 Cumberland N, College Park, MD 20742. Save Gilman!

WITH AUTHORITY: Indiana HC band looking to expand in the brains of more people all over the world. 7" EP on blue vinyl only $3. Also an excellent live recording of our newest material $3, or both for $5 ppd. PO Box 2482, Bloomington, IN 47402.

WANTED: Hardcore guitarist wanted by bassist and drummer to form band in LA area! Influences: Bad Religion, Excel, Headfirst, Pennywise, The Accused and the rest of 'em! Call Scott (818) 986-1227.

7" EP'S WANTED Unit Pride, Last Option, Breakaway, Underdog, Wide Awake, SFA, YOT 1st, Release 1st, 4 Walls Falling, N.Y.C. Together Comp, Project X. Anyone with any of the above write. I will respond. Send to - Paul, 34 Killington Way, Kirkdale, Liverpool, L44QP, England.

FOR SALE: Misfits 7"s: Beware, Bullet(RP), Walk Among the Dead (blue), 4 Hits From Hell. LPs: Al's Bar, Eyes to Despise (2xLP), Live Samhain (great sound), Danzig Live. Good Prices. Kelly Logue, 2241 Albright, Upland, CA 91786.

LION'S PRIDE PRODUCTIONS would like to thank all the bands who played in Lincoln, NE this past year: Bloodline, Billingsgate, Eight Ball, Trademark, Filth, Natural Cause, Veg X, Engage, Scherzo, Fetal Depression, All You Can Eat, Positive Greed, Slap of Reality, Sprawl, Christ on a Crutch, Hunger Farm, Sunspring, Nuisance, Schlong, Platonic Bondage, and Shatter Machine. thanks for the support of Omaha and Lincoln bands: Say No More, Form of Habit, Doggman, Set Against, Bamboozle, Waxhouse, Slide, and the Yard Apes. Very special thanks to all the people who helped out at shows (too many to name). You know who you are.

VICIOUS VINYL bootleg vinyl fanzine available for $1.00 (See review in MRR #100 pt. 2). Send concealed cash to: Vicious Vinyl, 4739 University Way N.E. #1410, Seattle, WA 98105.

WE HAVE IN TRADE: Minor Threat: In My Eyes 7", Effigies: Bodybag 7", Anti-Cimex: Anarkist Attack 7", Shitter Ltd: All, Weirdoes: Action Design 12", DOA: Triumph of the Igno Roids 12", Terveet Kadet: Message 12" & All 7"s, Iconoclast: In These Times 7", CCM: Both 7"s and over 1,000 others, send IRC for massive catalog. Wants: Eyeball 7", Gentlemen of Horror 7", Controllers; Neutron Bomb 7", Misfits: Horror Biz 7" Night of the Living Dead 7" (Orig. ones only), Mourning Noise: Dawn of the Dead 7", Avengers: We're the one 7" + much more . . . Send your offers, lists, wants, letters to: Mailmurder, P.O. Box 74, 11101 Riihimaki, Finland.

OUTBACK #6 now available including interviews with Shelter, Hardball, Drawback, Intent, Bazooka Joe, and Step Forward. Also includes photos, articles, art, reviews etc...$2 postage paid. #7 out soon! Make checks and money orders payable to Craig Chapman, 5255 Crane Rd., W. Melbourne, FL 32904. USA.

DOES POLITICAL ACTIVISM MAKE YOU HORNY? Then read "What Kind of World is This?" zine. I'm lowering the price of it from $1.25 ppd. to free, but send me a stamp or two so I can save on postage. Free classifieds up to 60 words. Andy, P.O. Box 708, Littleton, MA 01460-2708.

WANTED: Oxbow video. Also Rapeman...(any systems). Karl, 200 S.E. 15th Rd., Apt. #81, Miami, FL 33129.

TRADE: Sudden Death-comp. LP, Bouncing Babies-comp. LP, Heart Attack-subliminal 12", Larm-stright on view LP, Dehumanizers-lou guzo 7", Circle Jerks-shower 12", Morbid Angel-7" (orig.), Beaver-7", Fear of God 12" test pr., Infest-12" test pr. + 1st pr. on orange (100 made) or black vinyl, Straight Ahead-12", CCM/I Refuse It-split LP, Violent Children-demo 7" boot, Gang Green-11 song 7" boot, SSD-get it 7" boot, Channel Three-after the lights LP, Discharge-live 7" boot (ltd. 450), Lepers-wanna be god 7" _ more . . . for address and wants see below.

WANTS: Los Violadores-12", Wretched/Indigesti-split 7", Deepwound-7", Violent Children 7", Send Help-4 song 7", Cyanamid-stop the world 7" (with cover!) Really Red-LP + all 7"s, Peggio Punx-both 7"s, Impact/EU's Arse-split 7", Raf Punk-7", Gai-extermination flexi, Nuke Your Dink-7" comp., Sin 34-LP + 7", Civil Dissident-12st blood 7", Genetic Control=7", Rejectors-7", Olho Seco-botas 7", No Thanx-7", Misguided-both 7"s, DRI-22 song 7", Rosemarys Babies-7", Gas-flexi + hundreds more. Write to: Simon Messmer, Schwalbenstr. 4/9000 St. Gallen, Switzerland.

FREE! The Fumes-Desert Shield EP. OK - Almost free. Just send $1.00 to cover postage. It's 4 songs of killer O.C. style punk on colored vinyl. Buy it! Buy it now!!! Bye. The Fumes, P.O. Box 177, Cypress, CA 90630-0177.

ATTENTION! My mom have thrown away the box with all my correspondence, so I apologize to all the people who wrote me! Please write back! Mark from Raid please write back! Inti Carboni, Via del Boschetto 104, 00184 Roma, Italy.

ANYONE INTO DIRECT ACTION send me political flyers. There are a lot of stupid people around who need to be enlightened. Pro-lifers suck, so does anyone who opposes gay rights. And I'm a het boy! Andy What? P.O. Box 708, Littleton, MA 01460-2708.

OUT NOW: No Fraud "Elected" EP, 4 song 7" on red vinyl, totally ripping, in your face punk. Flash Bastard "This Means War" 4 song 7" on green vinyl, early 80's S.L.F./Clash inspired punk. $3.50 each of both for $6.00 p.p.h. to Stiff Pole Records, 3665 E. Bay Dr. #204-271, Largo, FL 34641.

DEMOS WANTED for weekly radio show featuring unsigned/small label bands. Vinyl and CD's welcome, too. Banana Convention, KCOU-FM, 101F Pershing Hall, Univesrity of Missouri, Columbia, MO 65211.

RARE ANARCHO PUNK golden oldies for trade only. 7"s by A-Heads, Apostles, Conflict, Crass, DIRT, Discharge, Disrupters, Heresy, Icon AD, Liberty, Riot/ Clone, Rudimentary Peni, Sinyx, Six Minute War, Snipers, Subhumans, Varukers, and Zounds. Looking for lots of straight edge releases, past and present. Let's barter! Send your trade/wants lists to: Darren Moon, 16 The Crescent, Seghill, Cramlington, Northumberland, NE23 7SL, England UK. All letters answered, quick replies. Please, no rip-offs!

ATTENTION! Anyone who's ordered a copy of Boost! Fanzine over this pat year, please write again for a complete refund. Due to serious financial difficulties and a series of printing disasters, the 'zine won't be coming out after all. My apologies to everyone who helped in any way, sorry it didn't work out. Write to the above address for a full explanation. Thanks.

CHUNG KING Can suk it - Judge LP for sale. Limited edition plaid vinyl; black velvet sleeve with mexican oil painting of Porcell's nose. $5000 or your first child to: Plumber's Butt fanzine, Garneau Hall Room 327, Kalamazoo, MI 49008-1034.

ZINE EDITORS! All right whiny, quit yer bitchin' & moanin' about MRR's new zine review police and help me do something about it! Let's set up a zine distribution network amongst ourselves. Write, and let's get this planned out! Contact Plumber's Butt zine, Garneau Hall Room 327, Kalamazoo, MI 49008-1034. No sexist homophobic racist macho, USA shit.

FILTH!!! I'm not kidding!!! Filth is the best band ever to exist!!! Filth-y punks and anyone with flyers, tapes, stories to tell...*write*!!! Release you mind from your body and write back! Matt/ Box 571 / Bayside CA / 95524

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

EXPATRIATE - Live in Denver 7" on Heart First Records - German import. Limited to 500 copies, all except one song are not on the "Chugwater" EP - it's sold out at the label for ages but Blacklist still has some left. $3.60 ea. plus postage, beautiful cover, too. Buy now or never!

NOW AVAILABLE on Heart First Records: Idora (Japan) 7", this is their first 7" and it kicks ass on the MCR Co. one; Urban Terror (Japan) 7", Nukey Pikes (Japan) new 7", Insurgency (CA) 7", and an international 7" compilation called "The World's a Lonely Place." Coming soon: Fratricide (Canada) 7", Get your copies from Blacklist for $3 ea. plus postage. For further info please write to Heart First Records/ Boeckhstr. 39/ 1000 Berlin 61/ West Germany. And don't forget to smash the state.

THE FOLLOWING have ripped me off and refuse to write back: Darren Walters(Hi Impact Records), Foundation Records, Dark Empire, Niels Ostergard (Copenhagen), Skene! Records just to name the more recent ones. I can't believe that so many of those supposedly "straight" labels are such fuckups! Don't trust these people! Also Sam McPheeters - what happened to my $30??? Florian Helmchen/ Boeckhstr. 39/ 1000 Berlin 61/ West Germany. What the fuck???

SEARCHIN' FOR old buddies - Cody Lubky, Bill Batchelor, Paisley, and Toby Bitters. Write me: Craig Hill/ 220 Standish #1/Redwood City/ CA 94063.

FAMOUS HARDCORE back issues feature #4, Negative Approach; #5, Sons of Ishmael; #6, Impulse Manslaughter. $1.00 ea. Outside US/ Canada add $2.00 airmail. Craig Hill/ 220 Standish #1/ Redwood City/ CA 94063. Cash only.

RIFT ART/MUSIC Newsletter # 1 is available now, It contains art/music/poetry and more. Send a dollar and your address to Rift Music- Box 33302, Mpls, MN 55433.

LONELY PUNKER age 19, ht 5 8, wt 170, hr brwn. Seeks a sweet punk. Dislikes drugs, Attitudes, and backstabbers. Hispanic a plus but not necessary. Lives in or near San Gabrierl Valleys. Send a letter and a picture to : Lenny Guitierrez, 15255 Flynn, La Puente, CA 91744.

UNDERGROUND rock'n roll, punk and avant weird shit from all over. Free catalog. Spazz Productions, 4470 Sunset Blvd., #570, Hollywood, CA 90027.

SET SALE: Victims LP "Real Wild Child" (ex plan 9 label band) sealed $30.00. Skrewdriver,rare"All Screwed Up" ,promo poster (from pre- Neo 1st LP) , nice group shot of original band in 1977, $10.00 ppd tubed. Wander's LP (Ex Dead Boy Stiv Bators and Sham 69's Treganna- Pre-Lord's of The New Church) sealed $15.00. Unnatural Axe "Three Chord Rock"/ "Tonight We Fight" 7" $10.00 (limited 500 pressing). Money orders only! D. Giovanni, PO Box 46881, Mt. Clemens, MI 48046.

TASTE THE FLOOR #9 out now! Features Killing Joke, Henry Rollins, Xtal, the 360's, Lush and tons of reviews. TTF, PO Box 936, Astor Station, Boston, MA 02123.

WANTED FOR a new zine. I need some collaboration for a new zine; bands, send your stuff, local scene reports. Estoy buscando contactos para comprar discos de punk, ska o genero alternativo de, Argentina, Chile, Uraguay y Venezuela (no grabaciones). Envien su lista con los precios a: Fernando Diaz, HC01 box 10930, Hatillo, Puerto Rico, 00659.

PUNK-KING seeks queen. If you out-going, a lot of fun, and love punk then your Miss Right. Must be open to friendship + relationship. Any race is welcome. If you live in the S.G.V. or near here, send a picture and letter + phone # to: Punker Jo, 824 Sandsprings Dr., La Puente, CA 91746.

WELL LOUISVILLE, it's been real. There will be no more Scrotum or The Journal of Hate. I really tried, but the words got twisted. I'm sorry I let you down. Apologies to the bands who would have been in #2.

LEMONHEADS "Hate Your Friends" T-shirt for sale. Never worn, large size. Only $6. Willing to trade for a Green Day shirt. If you like these bands, and the Hard-Ons, Oplvy, Biog Drill Car, Ramones, Fugazi,NOFX,L7, etc., etc., droop this 22 year old dude a line. Peace. H. Alban JR., 210 Lembeck Ave., Jersey City, NJ 07305.

BUTTONS AND T-SHIRTS! Anti-racist, anit-sexist, anti-nuke, and some humor. Just send SASE for a free catalog to Skull Face Designs, 700 Riddle Rd. #509. Cincinnati, OH 45220.

TRADING ALL Wishingwell LP's: U.C. (w/poster), Y.O.T., and Insted, also Final Conflict "Ashes..." (w/ booklet), Verbal Assault 7" (red), Insted 7" (yellow), and Krakdown 7". Want: Antisect "In Darkness..." LP, and "Out from the Void" 7", Amebix "Monolith" LP, and Icons of Filth "Filth and Fury" 7". Paul, 554 E. Howard St., Pasadena, CA 91104.

"DANCECRAZE" on VCR cassette: I would like to buy this film if you're willing to sell it. Norrin R. Sckaoff, Box 3333-169, 199 N. El Camino Real Suite F., Encinatas, CA 92024.

SHARP/ HC? Interested in exchanging ideas, letters, music, philosophy? If you think pride does not equal prejudice, write me: Norrin R. Sckaoff, Box 3333-169, 199 N. El Camino Real Suite F., Encinatas, CA 92024. Founder: P! (-Np)

RECORDS FOR SALE (will trade for Whitehouse and High Rise records): Rare Boredoms, Kilslug, Bad Religion, Fix, Negative Trend, Hüsker Dü, Die Kreuzen, Germs, Dils, Stooges, DYS, Menace, Dickies, Agnostic Front, Meatmen, Fear, Ed Gein's Car, Melvins, GG Allin, Blight, Etc. Send SASE or IRC for list. Ben Gilbert, 122 Beckers Lane, Manitou Springs, CO, 80829. Phone: (719) 685-9034.

BANG! #22 is available with: Sam Raimi, Roger Corman, Angelyne, Manitoba's Wild Kingdom, 360's, Mojo Nixon, Dana Gillespie, His Name is Alive, & sex. We're seeking writers. Send $1 cash & two stamps to: Bang!, 77 Newbern Ave., Medford, MA 02155.

PUNK ALBUMS for sale! 7"s and 12" from Misfits, DK, Minor Threat, Exploited, Bad Religion, Germs, 7 Seconds, and more. Also have all the Dr. Strange records. Videos from DK, Bad Religion, Minor Threat, Exploited, 7 Seconds. Other misc. stuff (stickers, pins, posters...). Anyone w/ Bad Religion EP's that you want to sell, let me know. Send lists of anything you have, I might be interested. Write to: Curious George Records, 13618 Oakbrook Dr., N. Royalton, OH 44133.

I'VE BOUGHT 100 COPIES EACH OF FUGAZI "Blackout", Morbid A. "Decline..", YOT "Yesterday all 7" bots. 7$ each or 15$ for 3. Willing also to trade with other bootleggers and labels. Write to Paolo Petralia/V.le Beethoven 63/00144 Rome Italy

DO ME A FAVOR: Help me find the following: T-shirts, long sl, sweatpants. Etc. For all: Wishing Well bands, All Schism bands, Leeway, Silence of the Lambs. L or XL only. OK if worn a lot. I can pay a reasonable price. Give me a call at (818) 762-0627, between 7 and 10 PM California Time. Also looking for a nice female in the LA area. Must like flowers and silence a lot. Let's talk. Thanks.

THIRD RAIL ZINE is looking for contributors. Skating, gay punks, enviro-politico, photos,music, reviews; your basic anarchist fag rag with a lemon twist. No particular style or structure, just an emphasis in skating and individualism. (Dave of Thrombus, you better write in!) Grind out all ballpiont pen tracks to: Third Rail, PO Box 954, Hermosa Beach, CA 90254.

SHAWN in Brantford, I just want my Buzzcoks negatives and my coffee crisp (Dammit!) And remember you have "no control".HA HA! Tina in Moo-land.

TO THE CUTE GIRL in Oregon City with a fringe. Sorry things didn't go so well the last time we met. Yes, to the three things on your and my mind. Yes, I want you to be my child. Love You Tender.

GAY SURFER / SKATER, 22, Blonde, into vegetarianism, HC, RHCP, Trips to Cabo, longboards, & thrusters. I can't be the *only* gay surfer/skater out there!!! Don't be lame. Write to: Derrick, PO Box 954f, Hermosa Beach, CA 90254

MISFITS/SUBPOP AUCTION- For sale: Tad/ Pussygalore split; Mudhoney-Burn It Clean; Tad-Loser; Fluid-Tin Top Toy; Three Headcoats-Time Will Tell; Misfits- Hitsville Xmas '81 (red). Wants: Soundgarden- Hunted Down; Swallow- Guts; Bloodcircus- Two Way Street; Nirvana- Love Buzz; Das Damen- Sad Smile. Send bids/prices/trades to: GPP, PO Box 61832, King of Prussia, PA 19406

RECORD SALE: all discs $12.00 ppd. Decontrol - Discharge 7", Be Yourself - Walk Proud 7", Loser - Tad 7" (green), You Laugh - No For An Answer 7", Black Throat - Chemical People 7", X-Feminist - Chemical People 7", Fan Club 7"- Chemical People. James, PO Box 928, Seattle, WA 98111. Phone: (206) 937-3582.

VAMPIRE CLOTHES: Attention death rockers and gothics! The dark side of fashion is here. For a collection of 13 art cards to shop for clothes by, send $3 to Gothic Dept. HY / 298 Fifth Suite 295 / Ny, NY 10001 - 4592

NEW 7"S FOR SALE. Punk, post-punk, noise, pop, and more. CD's, tapes, 12"s, magazines, and books, too. Send a long SASE (2 IRCs outside US) for our new catalog. We stock music and publications from North Carolina and all over the world. Land Speed Mailorder, PO Box 4066 Duke Station, Durham, NC, 27706 - 4066. Stores: we distribute!

PREHENSILE T'S: Fugazi, Bad Brains, Minor Threat, YOT, Slapshot, Chain of Strength, Gorilla Biscuits, Burn, Judge, Quicksand, Shelter, DK's, DOA, Sloppy Seconds, Murphy's Law, Bosstones, Lemonheads, Token Entry, Intent, Refuse to Fall, Eye for an Eye and many more. For catalogue send $1, name, and address to Prehensile T's 738 Main St. # 213 Waltham, Ma 02154

"PUNK/OI' 7"ERS FOR SALE - 4-Skins 1st, Criminal Class "Fighting/System?, Blitz - "Razors", Violators - "Summer/81", Infa-Riot - "Kids/80's", ANWL- "Streets/London", Vice Squad - "Out /Reach" - All $20 each. Toy Dolls "Finos", Xray Spex "Dayglo", UK Subs - "Teenage"(pink), Tommows Girls"(blue), Generation X - "Ready Steady Go", Buzzcocks- "Promises", REzillo's-"Cold Wars", Ruts- "Babylons Burning", Police- "Nothing Achieving", Pistlos- "Silly Thing" - All $15 each. Send IRC for updated list - Sham, Jam, SLF, Skids, & loads more, to Trev, 57 Briardene / Burnpofield / Newcastle Upon Tyne / NE16 6LJ , England. Write to reserve the above-only one of each-enclose IRC, thanks.

FOR SALE: many singles. Rapeman, Mudhoney, Iron Cross, 1at Die Kruezen, 1st Bad Brains, 1st Naked Raygun, 1st Gang Green, and many more. Send SASE for list. Tim Hincly PO Box 460 / Somers Pt, NJ 08244

GG ALLIN COVERS NEEDED for upcoming tape entitled "Scum Fucked". Contrubutors get copy when done. Send yer shit to: Huh? Productions Suite 118 / 4712 Ave N / Brklyn, NY 11234 - Also, HUH? zine #4 out soon featuring New Faith, Chaber Fantombe, Harlem Youth, GG Allin, Pootly Nautch, and more! One a Buck and 2 Stamps!

RECORD SALE: all discs $16.00 ppd. Sub Pop 7"s (all black wax): L7, Dwarves, Big Chief, Lazy Cowgirls, Rollins Band. Antph. Rep. 7"s: Freezebomb - U Men & Dope, Guns... Vol. 4. Soldiers of Love - Milkshakes 7". James, PO Box 928, Seattle, WA 98111. Phone: (206) 937-3582.

RECORD SALE: all discs $26.00 ppd. Sub Pop (all black wax): Mudhoney/ Sonic Youth, Tad/ Pussy Galore & HIV Baby - Soundgarden. 1st Mummies 7"s (4 songs), Marmoset - Rapeman (Touch & Go), 64 Funny Cars - Cat Butt 7" (Penultimate). James, PO Box 928, Seattle, WA 98111. Phone: (206) 937-3582.

HEY BUBBA! "The Last Licks" series is here! Limited represses! Last chance to get these on 7"! Unholy Swill "Wanna Be God" 300 made on purple wax w/ new cover. Mailorder only $4.50 ppd. in US, $6 ppd. elsewhere. Send to Noiseville, PO Box 124, Yonkers, NY 10710. Coming next in the series Drunks with Guns, Bench, Drunk John Lennon! Act Now!

FUCK IMPORT PRICES! Sanity Assassins new 10 song LP out on UK's Full Circle Records available for $7.00 ppd., cash only. Record labels, we're recording a new album, contact us. PO Box 380152, East Hartford, CT 06138-0152.

NEPHILIM FANZINE - "KIA" now ready to mail. Issue #1 has articles, discography, Spare, angels, Cthulhu, strange speculations. Witness the reincarnation...$4 to Paula O'Keefe, PO Box 1065, Washington Grove, MD 20880-1065 USA.

IMPORTS and all kinds of punk, underground rock'n roll and avant weirdo shit. Free catalog. Big Spazz Productions 4470 Sunset Blvd. #570 Hollywood, CA 90027.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

ONLY FOR TRADE: Misfits "Halloween" 7" (orig.), Attitude Adjustment 12" "No More Mr. Nice Guy" (Matter of I), Outo/ SOB 7" live (green wax, 50, numbered), Pillsbury H.C. 7" "In a S.E. Limbo" (green wax), and more... Wanted: Abused 7", Antidote 7" (orig.), Sheer Terror 7" live, R.I.P. "My Rage" LP and more... Yannick, Daltonerf 33, 5014 HZ Tilburg, Holland.

7" AUCTION - L7 (Sub Pop), Mudhoney/ Sonic Youth, Pussy Galore, Tad, Fugazi (Sub Pop green), Die Kreuzen (cows), 7 Seconds (Blasts & Committed), Bluurg No. 1 comp. (Wessex '82 w/ Subhumans), Teriyaki No. 3, & Skinyard (1st LP). Wanted - unity Minor Threat 7"s. Craig, 23 Sycamore, SF, CA 94110.

"FOR BIG CATALOG of new, used, limited edition, and colored vinyl punk records from bands like: Sloppy Seconds, Vice Squad, Adolescents, Exploited, Green Day, and millions of others including shirts, stickers, and badges; send two stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA."

"RECORDS FOR SALE from Dr. Strange Records: DSR-1, Manson Youth 7" "Death Dance" (limited supply); DSR-2, The Bolshevics 7" "Cabbage in Mind"; DSR-3, Rhythm Collision 7" "A Look Away"; DSR-4, Manson Youth 7" "God's Fun Children"; DSR-5, Guttermouth 7" "Puke"; DSR-6, Rhythm Collision LP "Pressure"; DSR-7, Guttermouth 7" "Balls"; & DSR-8, 12 Pack Pretty 7" Foulmouth". Prices: 7" - $3.50 ppd. US, $5.50 elsewhere; LP's - $7.00 US, $10.00 elsewhere. Check, cash, or money order to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA. Dr. Strange is the punk rock label."

LINCOLNS DREAM is to be in your fanzine, on your comps. and on your radio shows. We'll play any shithole in Southern Ont., Southern Michigan or Northern N.Y. Get in touch with Lincolns Dream c/o NIB, 719 John St. W., Listowel, Ont., N4W 1B6, Canada. Demos cost 42. That's pretty fucking cheap! A definite trip. Buy one they're crock approved.

LOOKING FOR stuff from Minnesota's #1: Willful Neglect. Wanted: both 12"s, demo's, live, and even rehearsals! If can/want to help, please send a note to: Behjan Mirhadi, PO Box 1162, 8433 Parsberg, Opf, W. Germany.

SHELTER LIVE VIDEO two shows from Philadelphia 5/25/91 and 10/13/91. Excellent quality total time 90 minutes. $17.00 cash or money orders only J. Salvatore 914 Cross St. Phila, PA 19147

HOT DAMN!!! it's "Hot Sugar" - a new vinatage clothing, jewelry, record, and curio shop in the Boston area. Please send info. on your fanzines / products you'd like me to sell. Also send ideas, suggestions, gifts, supposrt letters, business acvice to this little anti-capitolist - capitolist girl. Thanks. Susie. Hot Sugar / 107 Brighton Ave / Allston, MA 02134

FOR PETE'S SAKE, it's that wacky Nor-Cal power trio dealing a full deck of catchy punk-pop. Pick up the self-titled debut onToo Delux Records for a mere five duckets! (Specify vinyl or cassette) For Pete's Sake: 327 Riverpark Dr / Redding CA / 96003

AUCTION 45 r.p.m. originals Dead Boys "Sonic Reducer", Dead Kennedys "California Uber Alles", Dead Kennedys "Kill the Poor", Exploited "Fuck the Mods", Dils "I Hate the Rich", Teen Idles "Minor Disturbance" EP, Angelic Upstarts "Out of Control", many Clash and UK Subs. Send a bid to John, PO Box 733, Newington, CT 06131-0733. Thanx.

FOR SALE/TRADE: Abused "Loud..." 7", Antidote "Thou..." 7", Necros "Conquest..." 7", Iron Cross "Hated..." 7", Meatmen "Crippled..." 7", "Die, Jerry, Die" 12" comp. w/45's of C.I.A., Vatican Commandos, Reflex From Pain, Lost Generation & Violent Children #ed/400!! Plus tons of bootlegs. Tradelists/bids to: Stephan Koerkemeier, Paul-Lincke-Weg 13, W-4837 Verl, Germany.

DC HARDCORE SALE. Many 1st pressings! Including (7" & 12"): Gov't Issue, Double-O, Minor Threat, Bad Brains, The Faith, Scream, etc. Please send SASE for complete list. Craig Curtis, 1960 Kapiolani Blvd. #113, 342 Honolulu, HI 96826.

SMALL AUCTION: Some rare, some common, some new, some old. Color vinyl limited editions. Send bids before Dec. 2nd to: Mike, 31517 Reid, Warren, MI 48092.

INTENT TO INJURE Whattup! Josh Man of ITI here. There has been a problem with some of our mail, if you sent something and it's been returned or unanswered call me at (508) 744-3276 Mondy-Thursday. Sorry for any inconvenience.

MISFITS "Beware" orig. ($150), "Walk Among Us" orig. on slash ($65), "Bullet" black ninyl w' gatefold and lyrics ($130), GGAllin "Live Fast, Die Fast" ($25). Jason, 627 Commonwealth Ave. #303 / Boston, MA 02215

CHUMPS AND PUNX - write and you'll get yer free limited dition Guido card! (and pen pal) Erika Crumbly 1781 Selby Ave. / St. Paul, MN 55104 Guido hates subpop. Wanna hear from people in Cleveland, DC, Buffalo, Richmond VA, NC, TN, New Orleans, NV, UT, CA, CO or everywhere!

VEGETARIAN BANDS!!!! I need your songs for a tape compilation. Any musical style welcome as long as songs have animal lib, vegetarian message. Please write for more infor. Petting Zoo Records: 788 Lockhart Road/ Dade City, FL 33525...thanx.

PROJECT X 7" BOOTS I have a few to sell. Only $5 ppd, or $6 overseas. Checks or MO ot Rob Seeman P.O. Box 10110 Winston-Salem, NC 27108. Also interested in trading for other bootlegs and raities.

NIRVANA- I want good recordings of any and all releases by Nirvana. Split w/ Melvins, Silver/Drive, Beauty & Power, split w/ Fluid, Triple Platinum, Live boots, Bleach, & even their new major label shit. I'll supply blank tapes & postage money. Tod,3332 Peachtree/ Lima, OH 45805

HEY WHAT'S UP I'm still here awaiting records, letters, fliers, etc. Labels and Bands send me your catalog of S.E. hardcore and hardcore stuff. Small bands send demos and or addresses. Record traders send lists. Zine guys contact me, people write me, etc. Later...MikeW: 18782 Middlebelt #114/ Livona, MI 48152

FEMALE GOTHIC punker loves The Cure, Bauhaus, Christain Death, Dead Can Dance, False Prophets, Decendants, cats adn poetry. Seeks correspondance from straight-edge feminine gothic guys who wear make-up, black, and share the same interests. Girls... all punks, goths, and new wavers, write... please hurry. The deepest depression of my soul shall await you all. Dregs, 370 E. Harmon #G-202, Las Vagas, NV 89109.

FOR SALE: Neorosis- "Aberation" 7" (clear, never played). TSOL- "Man and Machine" &" (blue). The Damned- "Final Damnation" (green). All above goes to highest bidder by 12/1/91 write to Dave Alvord at 1410 NW Lancashire Ct./ Beaverton, OR 97006. (503)-645-8227.

MURDER AND ASSASSINATION map of the USA. Poster size. Color. From Billington to Hennard/Booth to Wellman. Chilling! Encyclopedic! Suitable for framing. Send $8.95 = $2.00 s&h to: Robonostic, PO Box 3001, Denton, TX 76202. Allow 4-6 weeks for delivery.

AMEBIX "Live", Citizen Fish "Sink or Swim", Conflict "Live Bristo;", Doom demos, Stupid Humanns demo (pre Subhumans), cassettes are chrome, $1 = 3 stamps ppd. in US,$3 ppd. other. SASE for list. Burning Bush Distribution, 3774 N. Amblewood, Lima, Ohio 45806.

WANTED: NIRVANA- live album and videos, Acoustic EP, Blew 12" or CD; Kill Rock Stars comp. (Pulp), Deep Six comp. (C/Z Records); and Dorkcrusher comp. (Tupelo). For sale/trade: 7 seconds- "Skins,....", clear vinyl. Jawbreaker "Unfun", clear vinyl, unopened, only 200 pressed. Send lists to : Scott Fraser/ 1376 Winsor Dr./ Clearwater, FL 34616.

PUNK, METAL, and alternative bands and 'zines: send bios, demos, copies of zines, and other info to Wasteland U.N. for review and possible interview. And what the hell! Free publicity!! 9 Flint Way, Lantana, FL 33462.

AUCTION: Fugazi "Function is the Key" LP, DRI 22 song 7", Double - O, Minor Step "Out of Step" (1st and 2nd press), Mudhoney "You're Gone" (purple), SNFU "Quincy", Youth of Today 7", Urban Waste, and lots more. Send SASE for full list. Jason, 130 Gentry Circle, Vacaville, California 95687. (707) 446-1618.

MORBID, SLIGHTLY LIMED freak seeks correspondence with those that might know themselves well, yessiree. Poetic? Maybe. Inking skin permanently. Fascinated with receiving surrealistic letters. "Just say yes" and smile. Interested in fearing of life outside of my world. Likeable. Mental. Passions include words, wah-wah pedals, Stooges, Rollins, A. Crowly, Wire, Gonzo-journalism, Dali, and Kathy Bank. Send words, art, blood, pictures, etc. to: Kan, PO Box 1171, Fenton, MI 48430.

THE FIRST super-compact, ultrapunkthrash-grindcorealternativedeath zine is out! Availble to the world from my door. Boy! What a job! How do I get myself into these things? You can take advantage of my ultrahyper state-of-mind and reserve your cop now! If you don't like this, you douldn't find a better thing to do with your money! $1.50 US, $2.50 elsewhere. Wasteland 'zine, 9 Flint Way, Lantana, FL 33462.

WE ARE LOOKING for a band name. Into Misfits, Early LA, Pixies, and of course X. All mail answered! Mike Krocker 645 Old Homestead Hwy., Swanzy, NH 03446. PS - We support the troops and love our wonderful judicial system. Peace.

FOR SALE Auction 7" originals - SF Underground EP w/ Flipper, VKTMS, Tools, No Alternative; Discharge "Realities of War", Teen Idles "Dischord #1 Minor Disturbance EP", Plasmatics "Monkey Suit", VKTMS "Whitegirl", Barracudas "Subway Surfin", Plasmatics "Butcher Baby/Black Pants", Rhino 39 "Xerox", Klan "Pushin Too Hard". VS Magnetic Heart. Willing to trade for Avengers. John H. PO Box 733, Newington, CT 06131.

AUCTION 7" Originals - Plasmatics "Butcher Baby" on 1978 Vice Squad Records (red wax), Blag Flag "Six Pack", Dead Kennedys "Holliday in Cambodia/Police Truck", SOA "No Policy EP", B-52s "Rock Lobster" 1978 original version on B-52 Record label, Wire "Outdoor Miner". Willing to trade for Avengers stuff. See other ad. John H. PO Box 733, Newington, CT 06131.

RAPID FIRE MAGAZINE - Issue 4 still available. 16 pages, Hardcore shows, more! RFM #5 out in December. Send $2.00 to: RFM, RD #2, Box 3370, Bristol, VT 05443. Rat Dog of Rat Dog's Army. Postage paid.

AGATHOCLES! I have fifty or so "Fascination of Mutilation" flexidiscs for four dollars ppd. Comes with a copy of "Fleshy Folds #2" zine. Cash only! Des Jr., POB 1825 Manteo, NC 27954. Hurry! Orders after Dec 20 should expect delays while I relocate.

FOR SALE: Verbal Assault - Learn LP, Uniform Choice - Screaming...LP, Warzone - East Side 7", JFA - My Movie 7", Crass - You're Already Dead 7", Crass - How Does It Feel 7", Alternative. In Nomine Patri - Antichrist 7" + more. Make offer: Jared, 5808 Timberridge Dr., Raleigh NC, 27609.

FLAMING MIDGET 8 song 7", yellow vinyl. $3 US, $4 foreign. US cash or MO only. Bob Suren, 3421 S.E. Micanopy, Stuart, FL 34997. Florida bands: send tapes, lyrics for 7" comp. Also need 7 Seconds, Freeze photos, Etc.

FLORIDA BANDS! Send good quality tapes with lyrics for 7" comp. Everything will be considered. Anyone: send photos, art, ideas for package. I also need 7 Seconds and Freeze demos or live. Bob, 3421 S.E. Micanopy, Stuart, FL 34997.

LEGALIZE EVERYTHING and kill everybody! The Carnifex Network is seeking submissions for issue four. Writing, pictures, artwork, all sexual/libertine/ deviant in nature. Blow yer sack! Carnifex Network, Box 479164, Chicago IL 60647.

RESIST - 22 song LP, "The Solution" out now! Comes with stickers and a swell 8 page lyric/info booklet. How much, you ask? Only $6.00 ppd (world-surface) or $11.00 airmail. What a deal! Stickers are free! Just write, dammit! Resist c/o 1951 W. Burnside, box 1654, Portland OR 97209. Resist/ Deprived split 7" coming soon!

RESIST still wants to be on your comp, in your fanzine, or just send you some of our nifty free stickers! (Stamps would be cool.) Compilation tape makers: send a blank tape please! Support the DIY/ underground scene, not combat! Write us! Resist, c/ o Ward Young, 1951 W. Burnside, Box 1651, Portland, OR 97209.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

ZERO TOLERANCE cassette EP $5.50 postage prepaid, 3-sided long sleeve t-shirts $16.50 postage prepaid. All money payable to Mike Robinson, 54 Commonwealth, Buffalo, NY 14216.

FIST FUCKERS & TRANSVESTITES wanted to buy our speed-bible-reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only $4.00 send money: CNF, PO Box 9152, Va. Beach, VA 23450.

PUNK VIDEO Send a SASE for list of videos for sale from Meatmen, Rollins, Fugazi, Misfits, G.G.Allin, Descendents, Jane's Addiction, Soul Side, Swiz, Youth Of Today, Government Issue, No Means No, SNFU, Butthole Surfers, Bad Brains and more. Wrong Conclusion Video, 151 First Ave, Box A, New York, NY, 10003

NEW VIDEO for sale. Ask about videos just in from bands like Bad Religion, Coffin Break, No Means No, Mudhoney, Dwarves, Helmet, Bedlam Hour, Butthole Surfers, Rollins (spokn.wd.), Johhny Puke, Death Of Samantha and more. SASE to Wrong Condusion Video, 151 First Ave, Box A, New York, NY 10003

ABC NO RIO spoken word video out now featuring Johhny Puke, Donny The Punk, and other New York poets and performers. All proceeds benefit ABC NO RIO, New York City's only non-profit all-ages venue. Snag one for 22.50 ppd. from Hardcore Video, 8 Haddon Road, Hewitt, New Jersey 07421

JOHNNY PUKE spoken word tour T-shirts available. We are also booking especially for spring tour 1992-nationwide. Can you help us out? Shirts are 2-sided, 2-color for $6 ppd. Write 418 Gregory Ave, Weehawken, NJ 07087. For booking, write or call (919) 473-6196. Ask for Dave. Thanks!

THE TED BUNDYS "Attack of the Crack Zombies" cassette single on CRO2 available now for $3.00 ppd. Free stickers with every order. Stores deal direct. Write for rates. M.O.'s, check payable to Wendy Patton. Write the Ted Bundys, PO Box 125 Wyandotte, MI 48192. Call the Bundys Hotline at (212) 330-8139.

WANTED: GG ALLIN video footage, photos, fliers for professional documentary. Full credit given, payment in copies or trade. Covering GG's Milwaukee trial, west coast gigs. The real thing. No rip offs. Mark Hejnar, POB 268018, Chicago, IL 60626 (313) 743-4294.

VELVET UNDERGROUND VIDEO! BBC documentary and Spanish TV3 Arsenal feature, plus Lou Reed and John Cale on Sunday night. Two hours, EX to VG+ quality. NTSC format only. $15 ppd., MO only. J. Russo, 136 E. Main #33, Bloomsburg, PA 17815.

RARE PUNK MOVIES on video! Punk in London '77. Adverts, Lurkers, X-ray Spex, Jam, Killjoys, Chelsea, Boomtown Rats, Jolt, Clash, Wayne County, and Stranglers. 90 minutes, raw energy. Rare 1978 film X-Ray Spex, Slits, Jordan, Siouxsie, Gen X, Bolan, Interviews. 60 minutes, both excellent quality. $16 each money order. NTSC format only. J. Russo, 136 E. Main St. #33, Bloomsburg, PA 17815.

MENTORS VIDEO LIVE Trenton NJ 9/20/91 and Phila, PA 9/24/91. Both excellent quality. Total time 120 min. $20.00 ppd cash or money orders only. J. Salvatore 914 Cross St. Phila, PA 19147.

DEMOS WANTED: original if possible, copies are ok. Bitch Fight, Kamala And The Karnivores, Spitboy, Tribe 8, Turning Point, Release. I'll supply blank tape and postage if needed. Please help me find this good music. Eric 1638 E St. #302 Hayward, CA 94541.

DEAD CHRISTIANS leaping from their graves to kill; limbless torsos smoking pot with Jesus as they gurge in blood and crushed body parts. Post punk industrial. Tape #4 only $4.00, send money to: CNF, PO Box 9152, Va. Beach, VA 23450.

IF YOU COULD get a 10 song demo of NY's best scum rock band for only $5 would you do it. Of course you would Sparky, you're not stupid. That's what Radiation Sickness is doing. 100% pure, unmodulated punk. PO Box 587, Plainview, NY 11803.

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NEW COMPILATION from 2 Ugly Things tapes with Ultra Violet Eye; Soda Can; Oxymorons; Slatch; Dryrot; Blanks; Dumt. $3 ppd. from: Marco Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy. Bands, send your stuff for next works!!

MIDWESTERN BANDS: Bloodfeast Records wants your demo or record!! We are releasing a series of compilation 7"/ cassettes of midwestern bands. Write for a free catalog. New address: Bloodfeast Records, 1018 Sunnymeade, DeKalb, IL 60115. (815) 758-6554. Don't order the Rekd 7"!

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THE US SENATE has confirmed that the Someday People have harrassed four people since 1989. Be the fifth. Send $3 to Tony Boies, PO Box 384, Front Royal, VA 22630. Comes with free 45 minute compilation on the other side!

TRADE LIVE TAPES - Have/want Butthole Surfers, Subhumans, Bad Brains, Janes Addiction, Negazione, Ramones, L7, Nirvana and Bay area stuff. Quality only - send lists to: D. Thomas, 897 Autumn Valley Lane, Gambrills, MA 21054.

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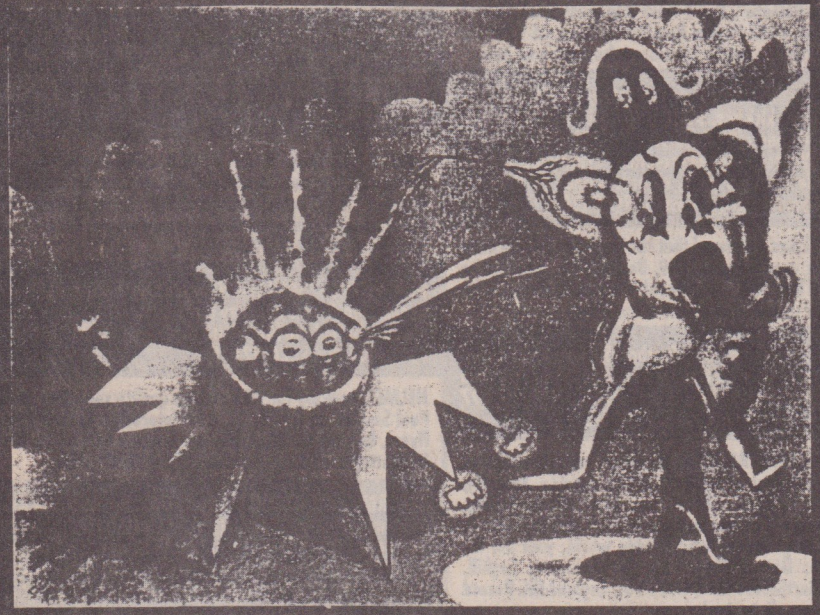

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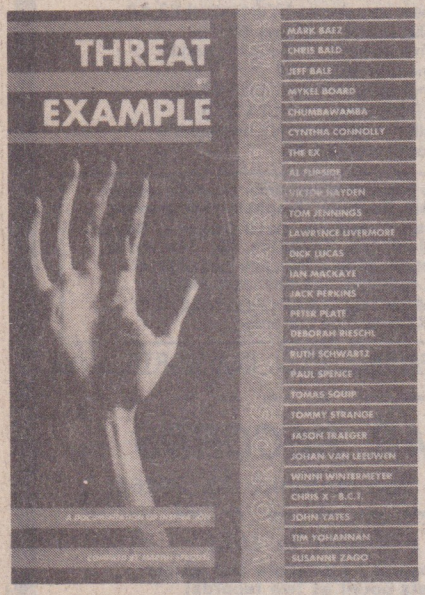

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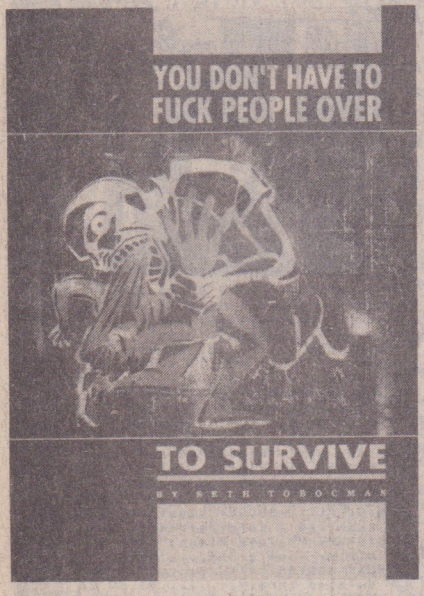

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LP

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records

"DEZERTER-Underground Out Of Poland"-LP--Available from Blacklist Mailorder/ Distributed in U.S. by Mordam

"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP-(cassete only, vinyl is now out-of-print)-Available from Blacklist Mailorder/ Distributed by Mordam Records